UNIVERSITY OF ALBERTA LIBRARY
0 0002 0486 593

ORGAN 209

M
13
H23
op.4
1908

MUSIC

Ex libris
universitatis
albertaensis

Digitized by the Internet Archive
in 2026 with funding from
University of Alberta Library

https://archive.org/details/birch_209ob

Handel's
Six Organ Concertos

SET I. OP. 4.

EDITED BY

G. S. HOLMES.

(B.A., B.MUS., OXON.)

Copyright.

Price 5/- net.

LONDON:
THE VINCENT MUSIC CO., LTD.,
60 BERNERS STREET, W.

U. S. A.:
T. J. DONLAN, COLONIAL BUILDING,
BOSTON.

N°1. p.3. N°3. p.42. N°5. p.76.
N°2. p.26. N°4. p.55. N°6. p.84.

PREFACE.

The purpose of this Edition of HANDEL'S first set of Organ Concertos is to provide organists with an adaption which shall be both moderate in price and as faithful as possible to the Composer's text. Slight modifications are almost inevitable, in all adaptations, but in the present Edition nothing material has been altered.

In the full score most of the organ part appears as a mere sketch, its completion being left to the discretion of the soloist. No pains have been spared to fill in this rough outline artistically, and strictly in accordance with the Composer's figuring of the bass, or with the accompanying orchestral parts. Too much "filling-in" has been avoided; a great deal of the writing is apparently intended to be in two or three parts only, and loses half its charm and clearness if too many notes are played.

Additional contrapuntal parts—other than mere "filling in" parts—or ornamentation have not been inserted, except in a few places where they seem to have been actually intended; all such additions, however, will readily be distinguished by being printed in smaller type or enclosed in brackets. Although HANDEL *may* have further embellished the organ part when performing his works himself, yet the incorporation within the text of such extraneous matter is undesirable, because the subjectivity of the editor is bound to intrude to a greater or less extent. No *Cadenzas* have been supplied, for a similar reason; in any case they are unnecessary when the concertos are played apart from the orchestra.

Organs with pedals were practically unknown in England when HANDEL wrote these six concertos, which have every appearance of having been composed for a small organ containing no pedals. The pedals have therefore only been indicated when orchestral or *tutti* passages occur.

HANDEL'S scanty marks of expression have been supplemented by others printed in smaller type and enclosed in brackets, metronomic rates have been suggested, and phrasing has been added throughout. Manual indications have also been inserted; these may of course be modified or ignored altogether. But *variety* and *contrast* should be aimed at, and monotony carefully avoided.

My grateful thanks are due to Dr. R. H. BELLAIRS for kindly reading through the proofs, and for one or two useful suggestions, of which I have gladly availed myself.

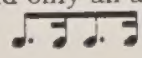
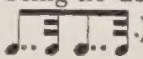
G. S. HOLMES.

HANDEL'S ORNAMENTATION, ETC.

Only two kinds of ornaments are employed in these six concertos, viz.: the *Shake* and the *Mordent*.

(*a*) The *Shake* (*tr*) invariably begins with the upper accessory if the principal note has been played immediately before. Closing-notes may often advantageously be employed even when not indicated.

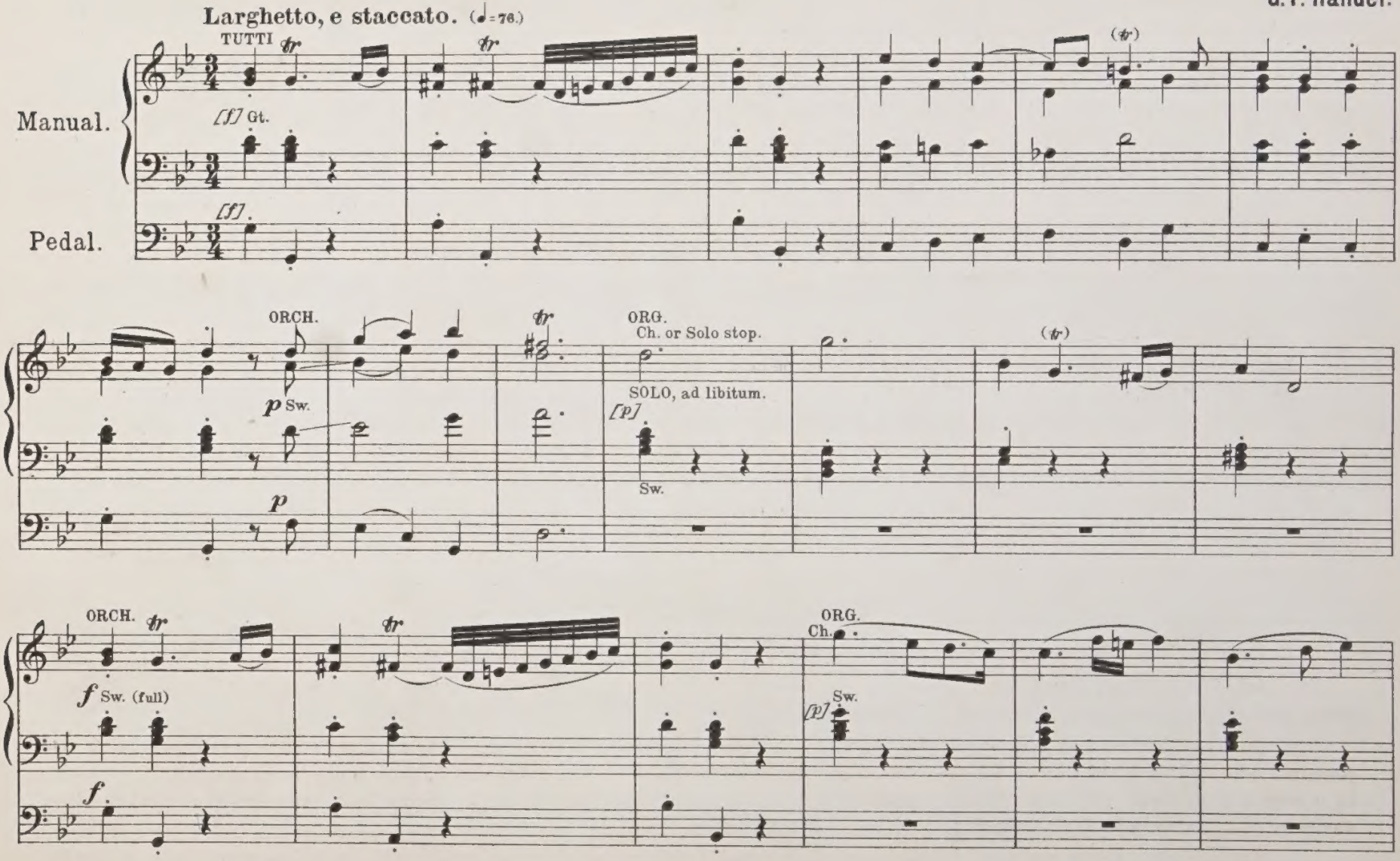
(*b*) The *Mordent* (𝆑) must always be played on the beat, and never just before it. The auxiliary note is a semitone below the principal note, unless (i) the principal is the third or seventh degrees of the scale, or (ii) the principal is immediately preceded or followed by a note a tone lower. In these cases the auxiliary is generally a tone below the principal. (Some authorities, however, hold that the auxiliary should always be the note immediately below in the diatonic scale.)

The *dot* after a note had only an approximate value in HANDEL'S time, there being no double dot in use then. (See especially the Introduction to Concerto II;  should be rendered somewhat as follows:  .)

LIBRARY
UNIVERSITY OF ALBERTA

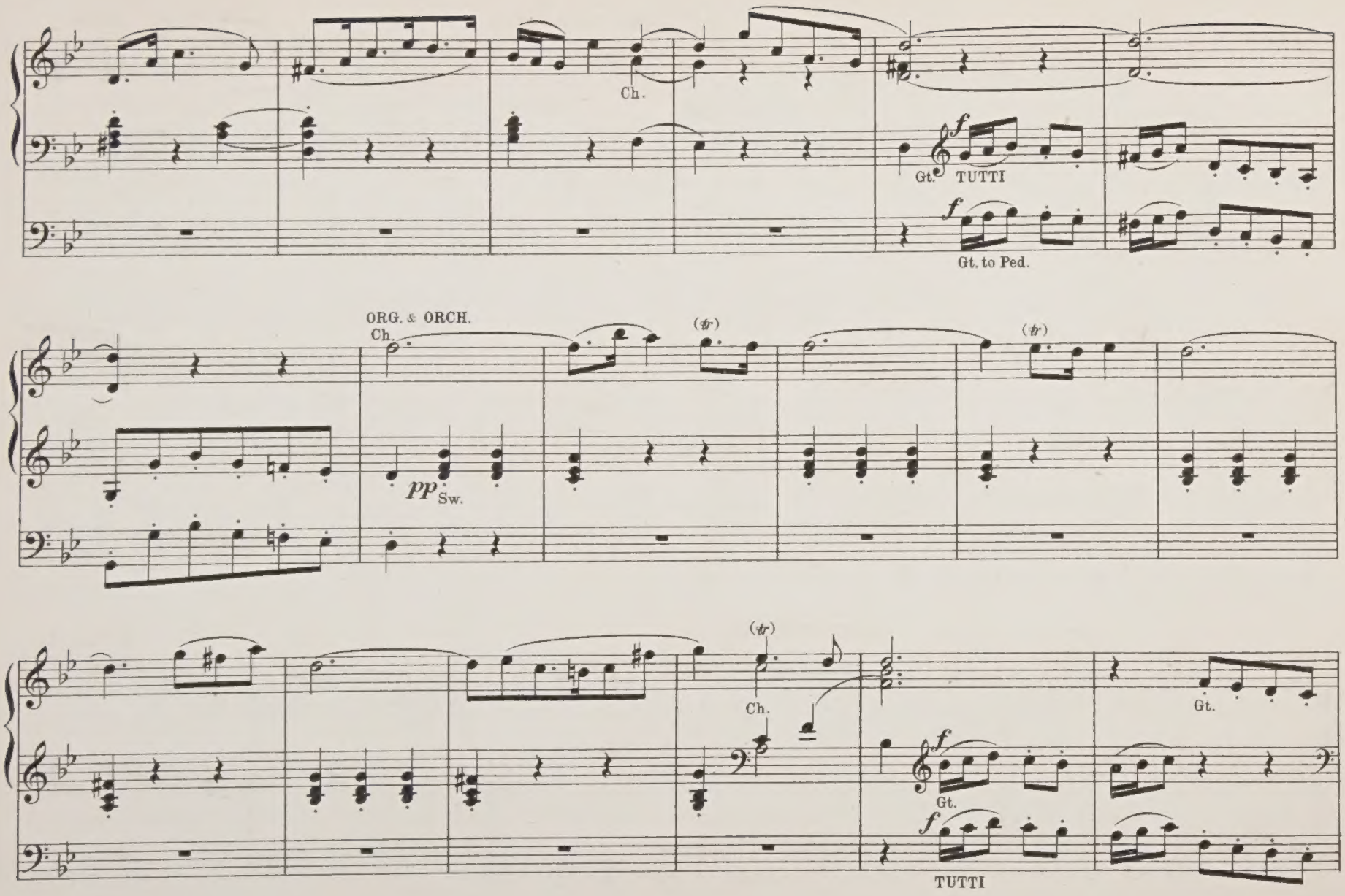
Concerto I.

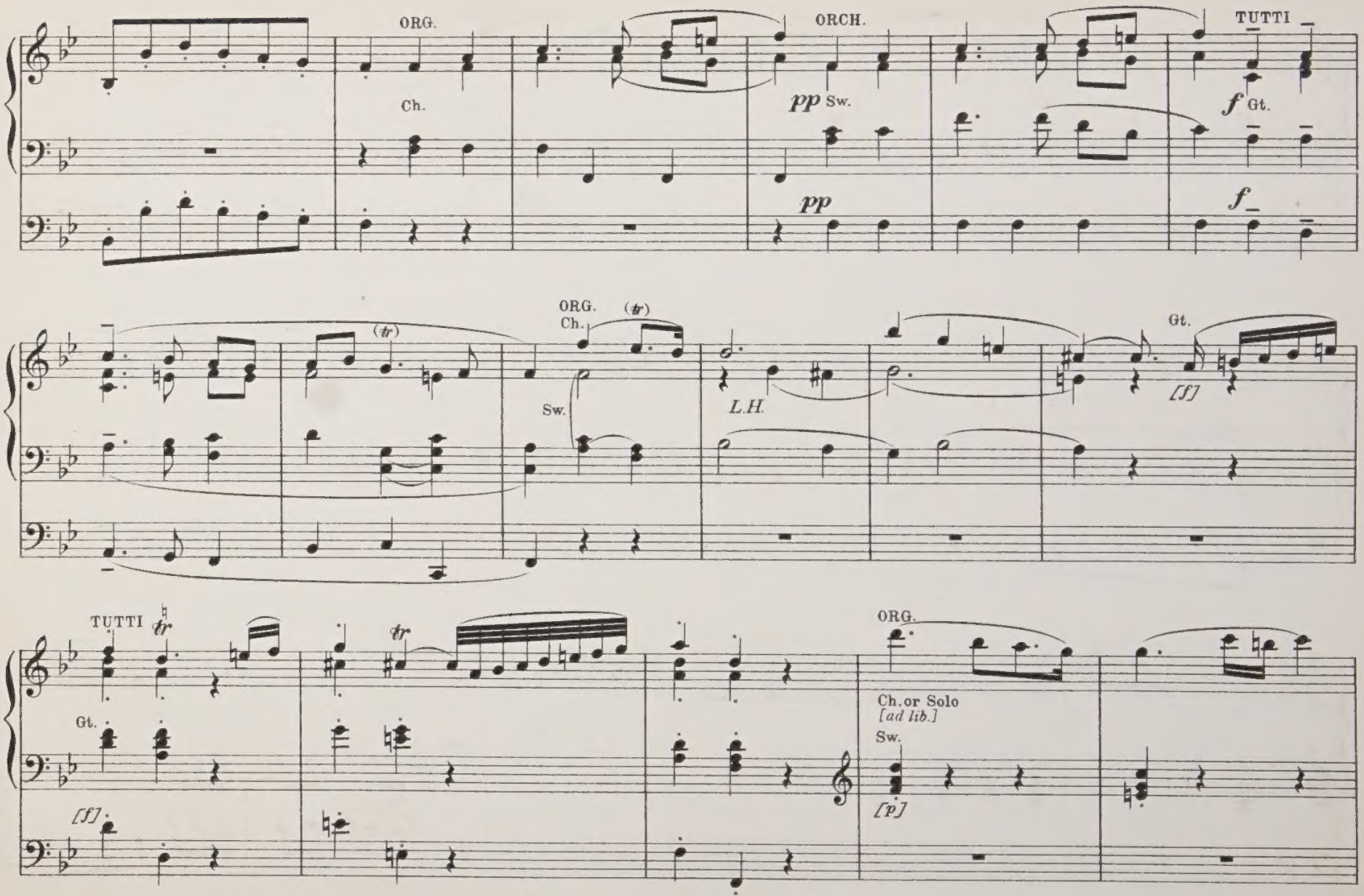
G. F. Handel.

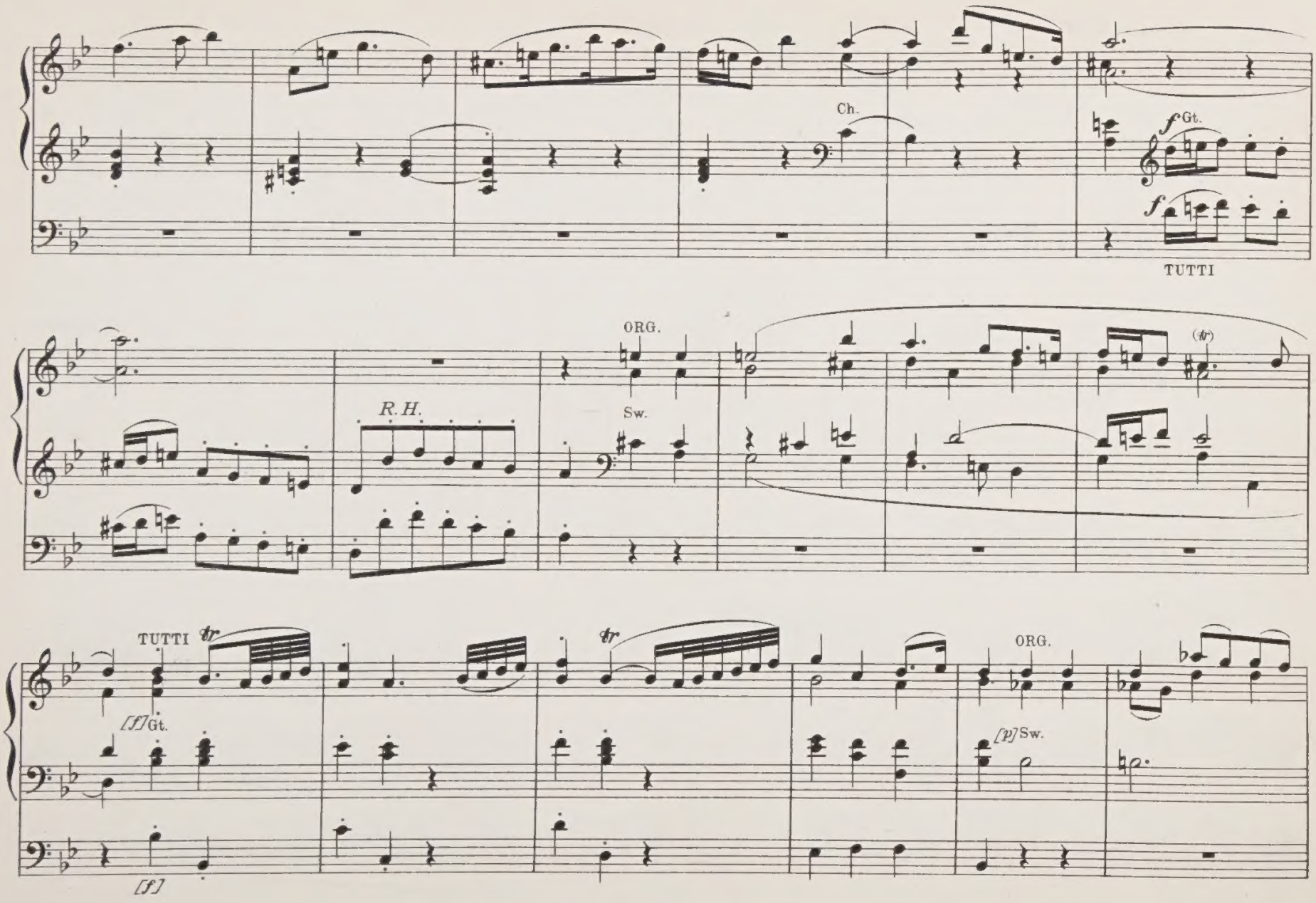


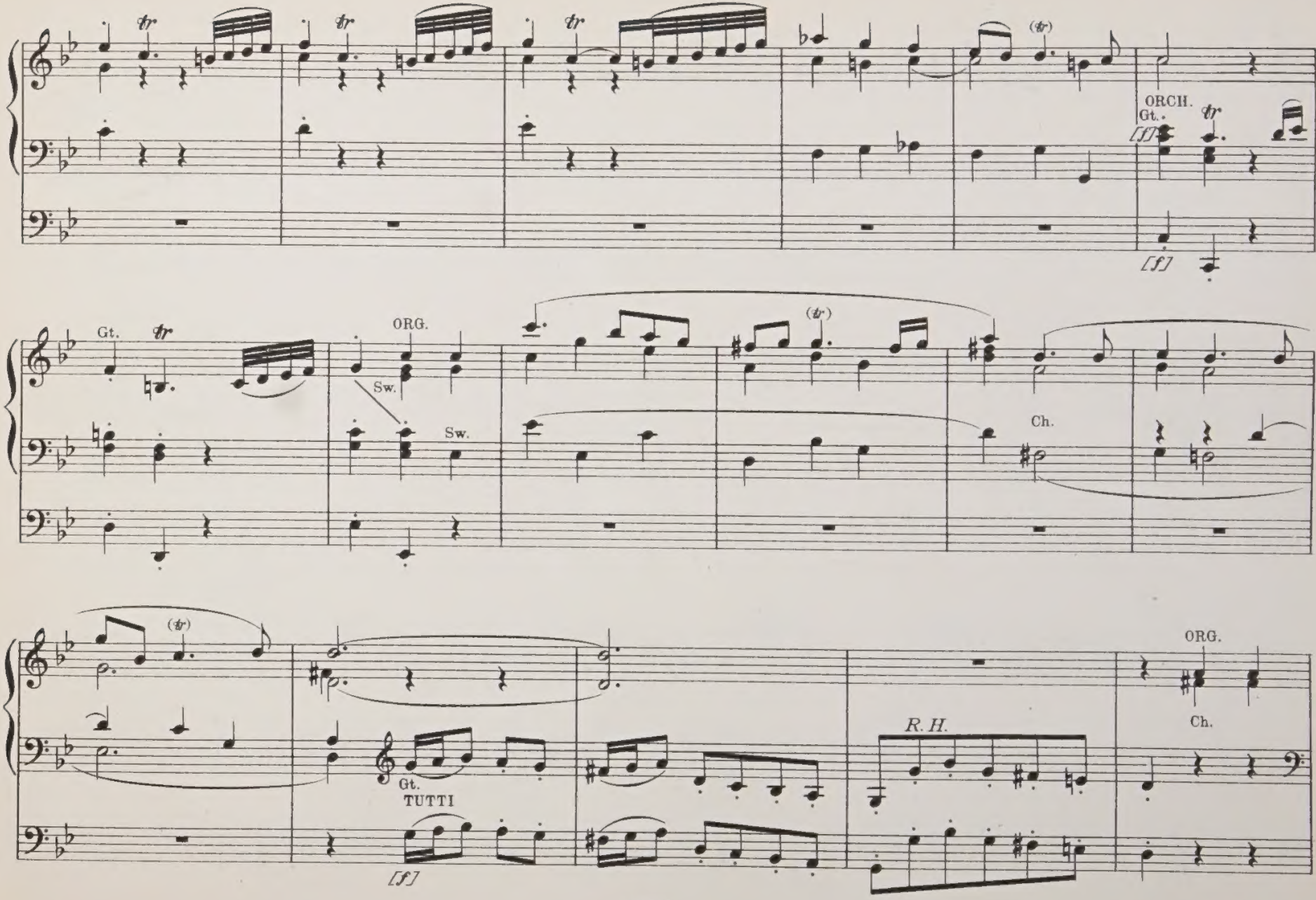
Copyright 1908 G. S. Holmes.

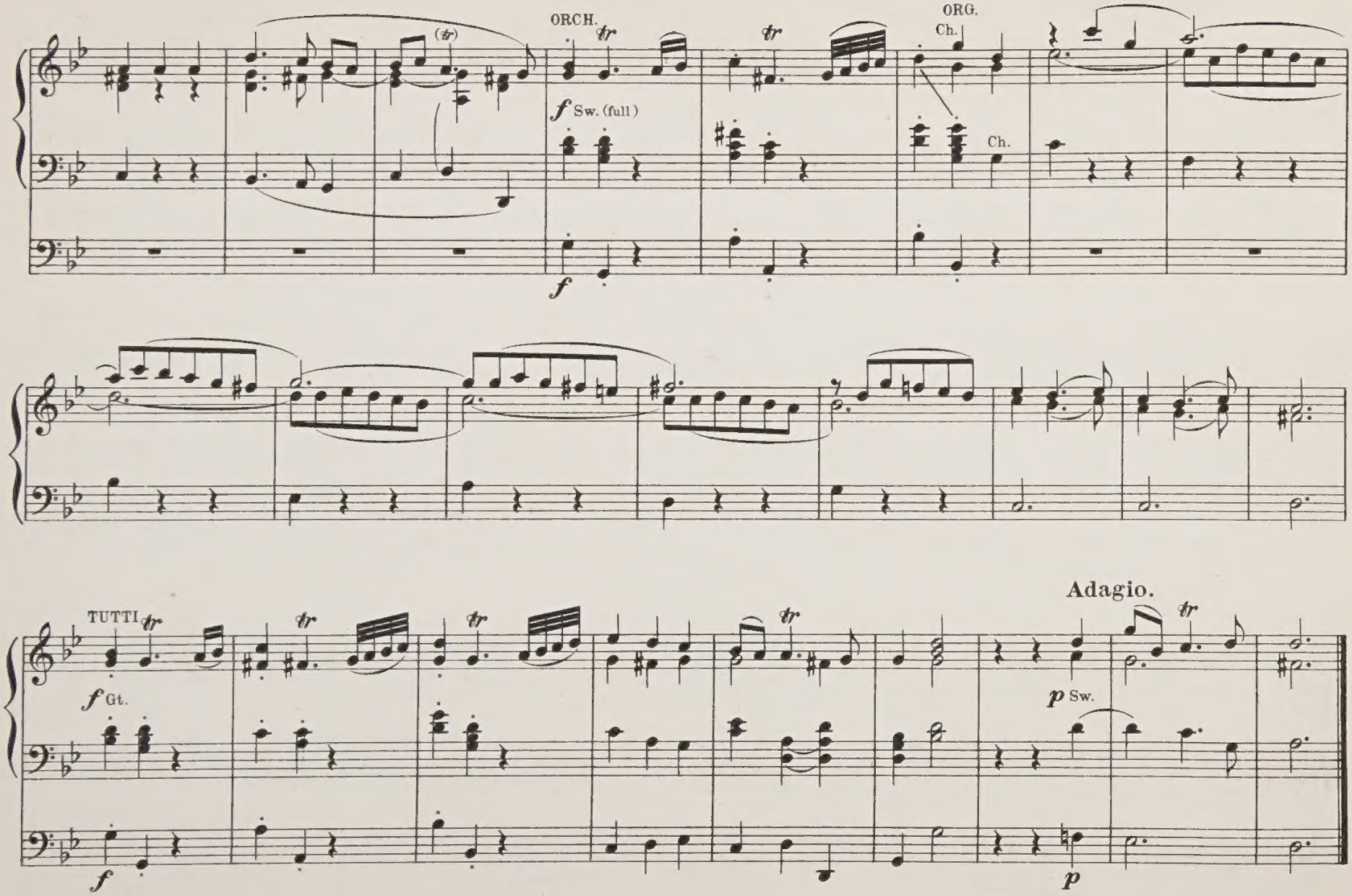
2638693

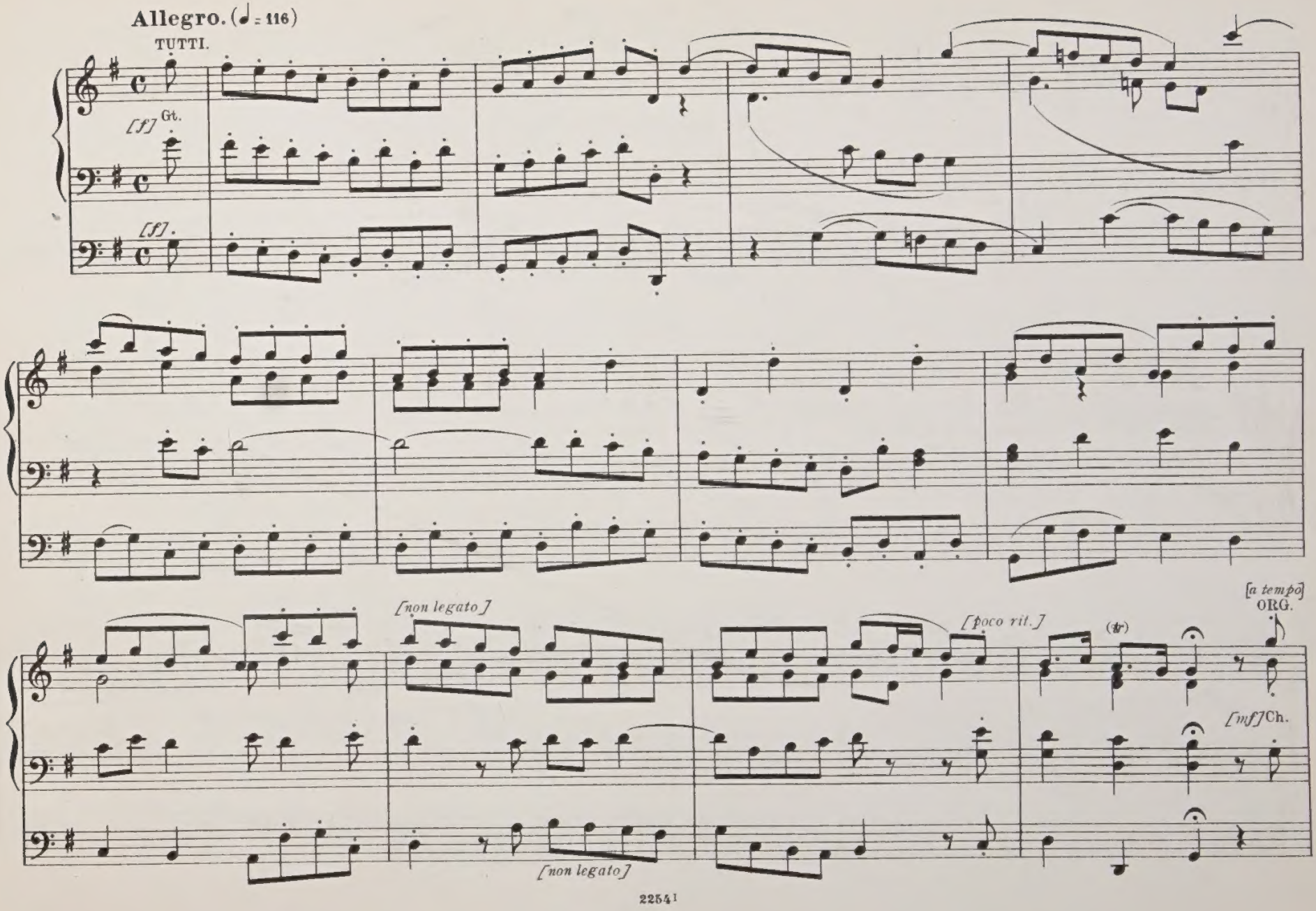

Ch.
f
Gt.
TUTTI
f
Gt. to Ped.
ORG. & ORCH.
Ch.
(tr)
(tr)
pp
Sw.
(tr)
Ch.
Gt.
f
Gt.
f
TUTTI

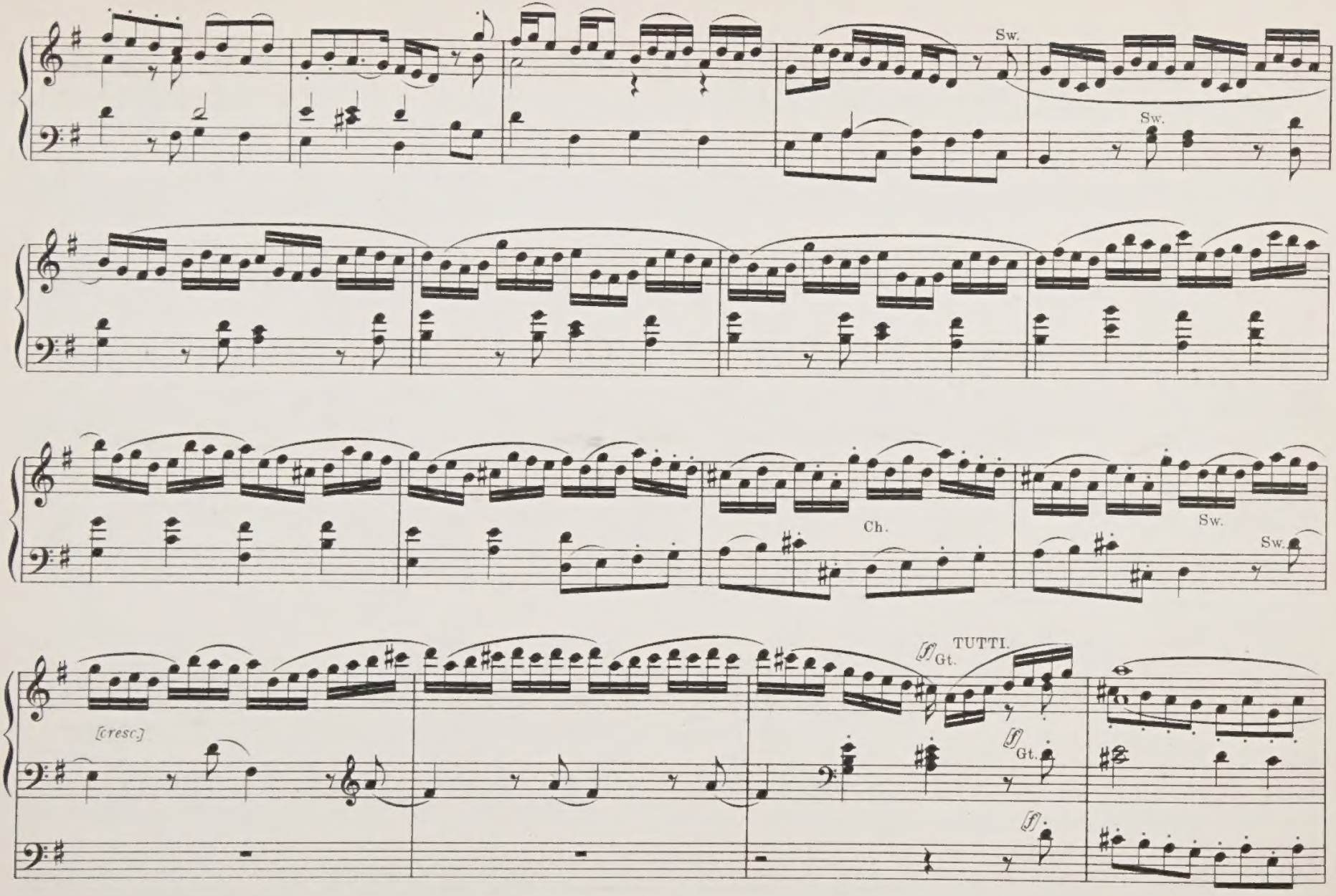

ORG.
Ch.
ORCH.
pp Sw.
pp
TUTTI
f Gt.
f
(tr)
ORG.
Ch.
(tr)
Sw.
L.H.
Gt.
[f]
TUTTI
tr
tr
Gt.
[f]
ORG.
Ch.or Solo
[ad lib.]
Sw.
[p]

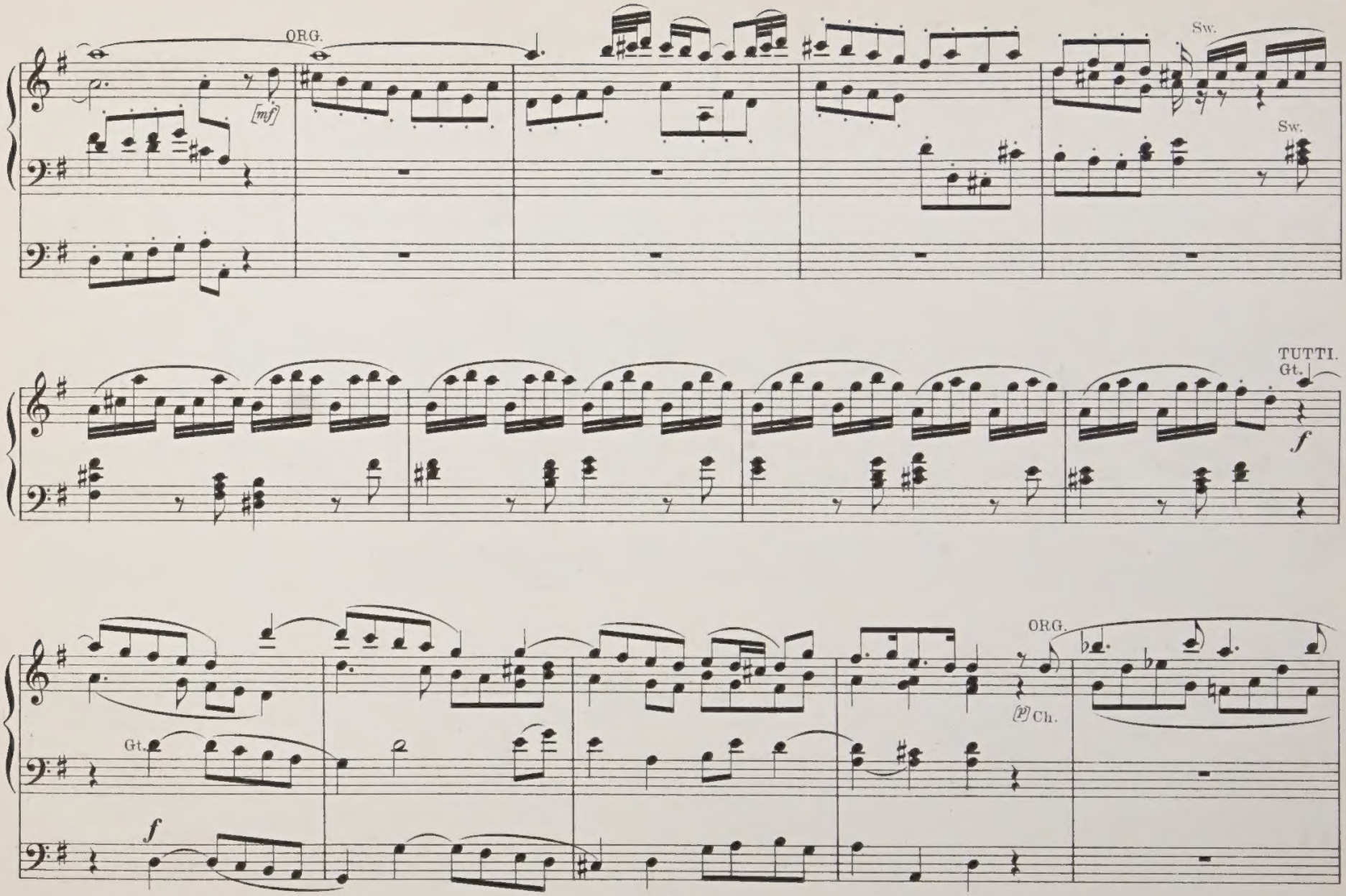

Ch.
f Gt.
f
TUTTI
ORG.
R.H.
Sw.
(tr)
TUTTI
tr
[f] Gt.
[f]
tr
ORG.
[p] Sw.

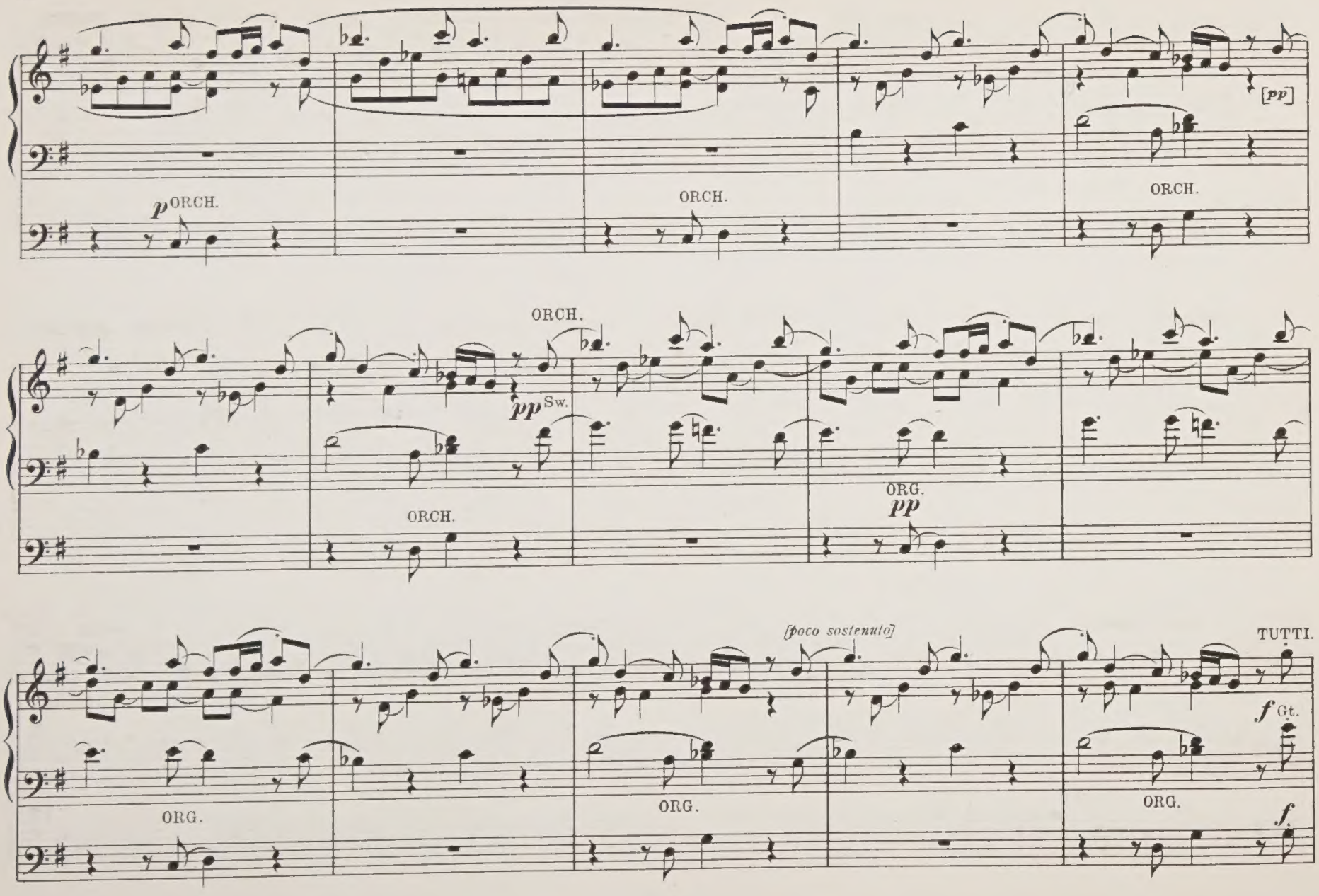

ORCH.
Gt.
[ff]
[f]
Gt.
ORG.
Sw.
Sw.
Ch.
ORG.
Ch.
R. H.
Gt.
TUTTI
[f]

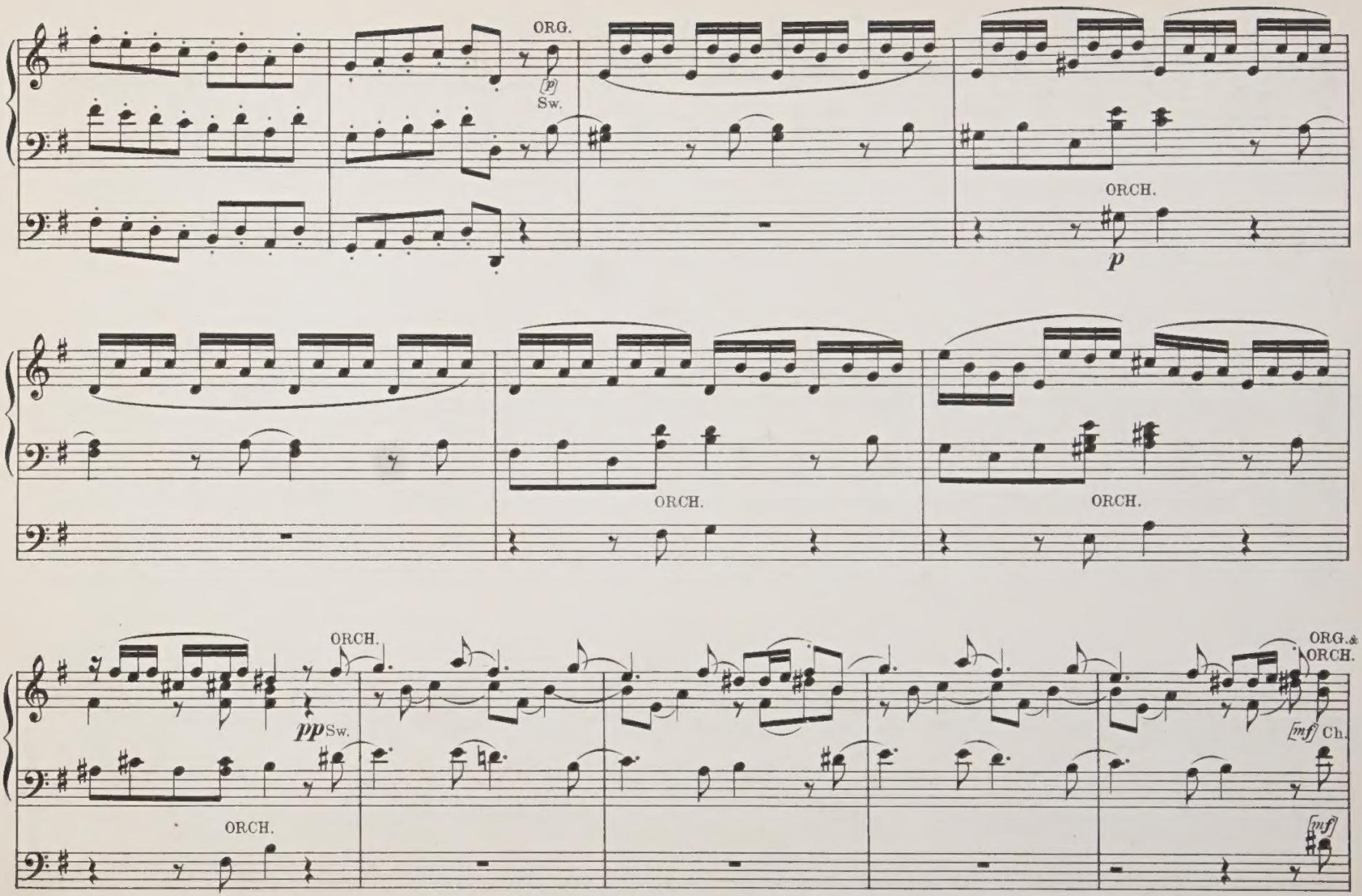

ORCH.
ORG.
Ch.
Ch.
f Sw. (full)
f
TUTTI
f Gt.
f
Adagio.
p Sw.
p

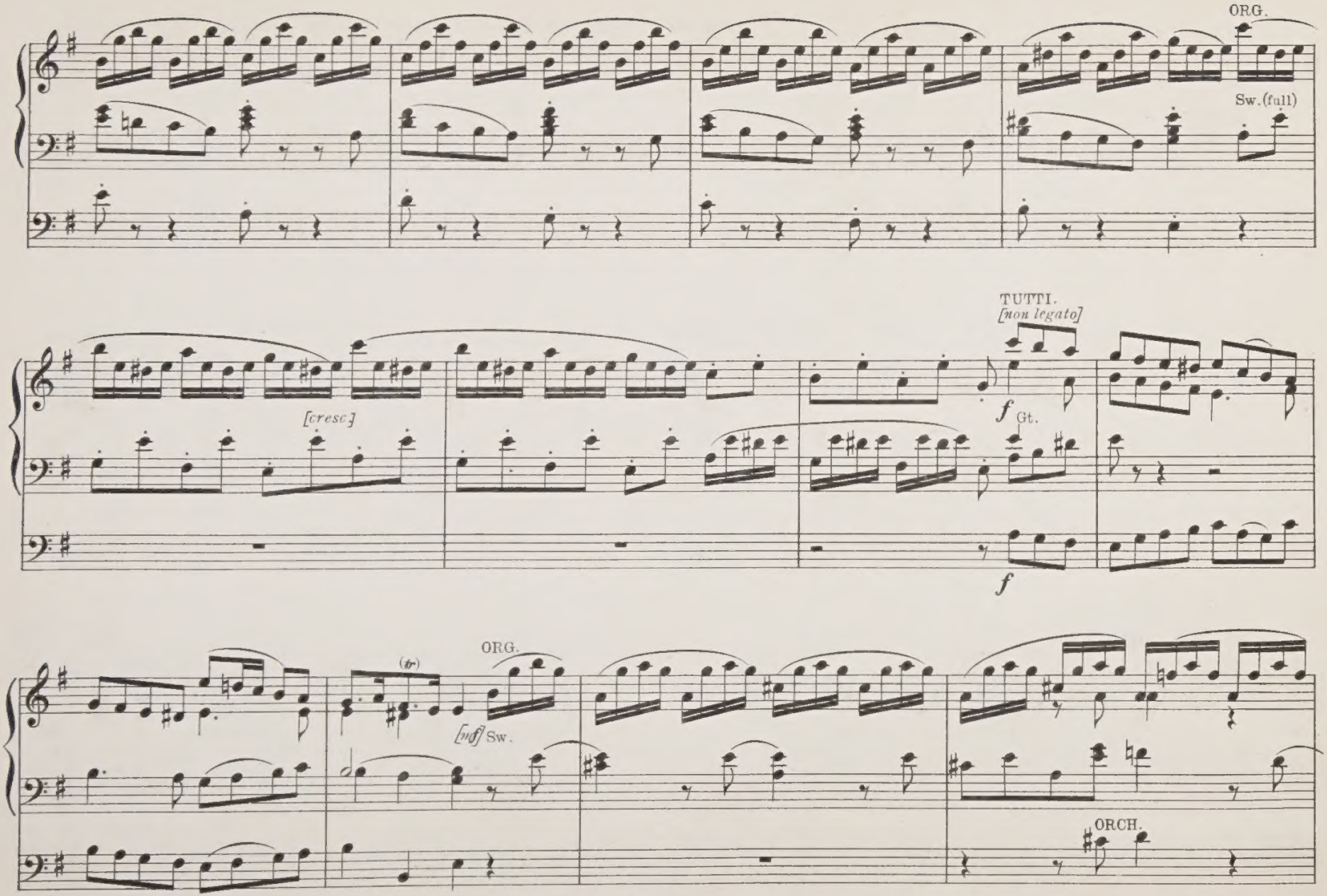

Allegro. (♩ = 116)
TUTTI.
[f] Gt.
[f]
[non legato]
[poco rit.]
(tr)
[a tempo]
ORG.
[mf] Ch.
[non legato]

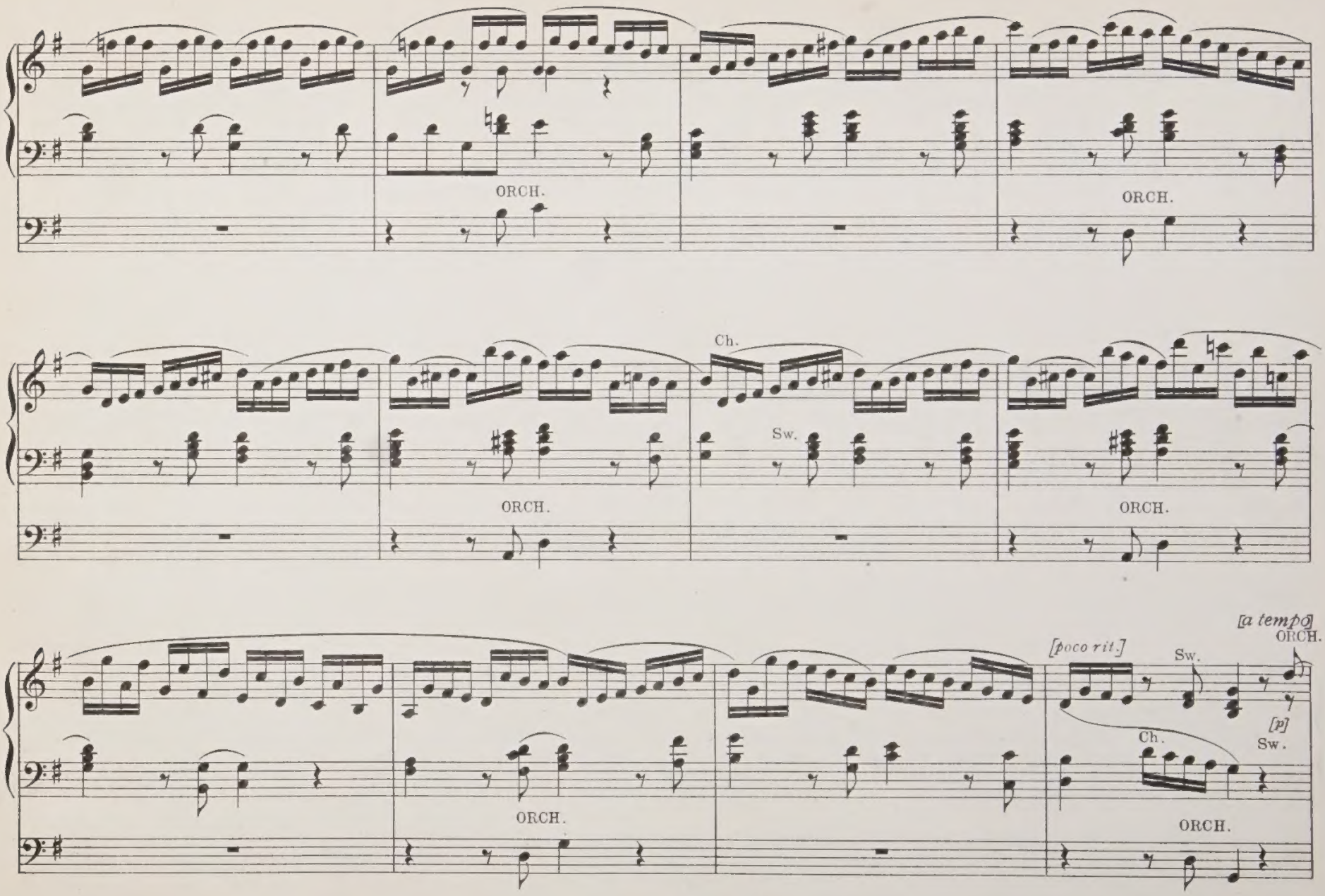

Sw.
Sw.
Ch.
Sw.
Sw.
[cresc.]
TUTTI.
Gt.
Gt.

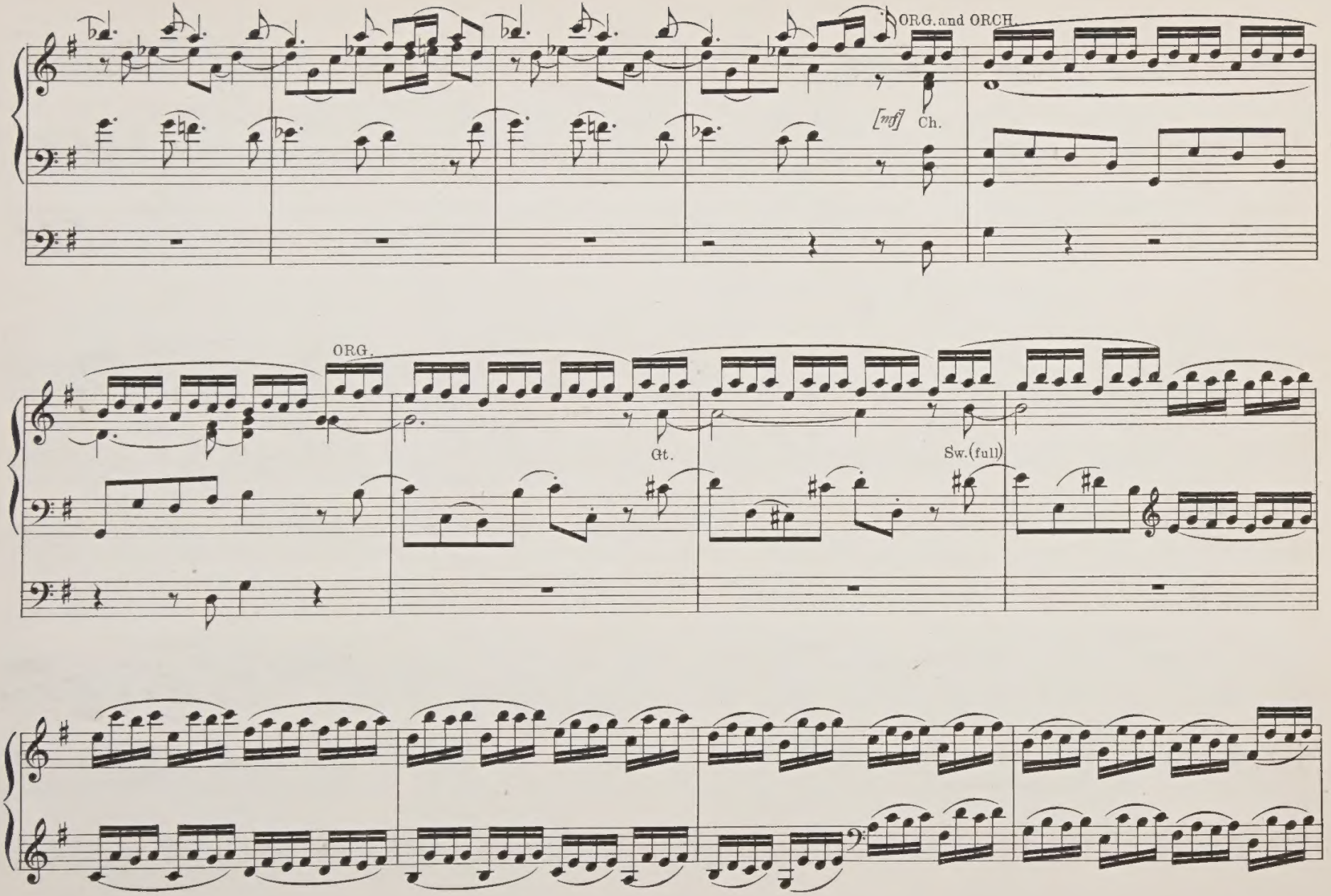

ORG.
[mf]
Sw.
Sw.
TUTTI.
Gt.
f
ORG.
(p) Ch.
Gt.
f

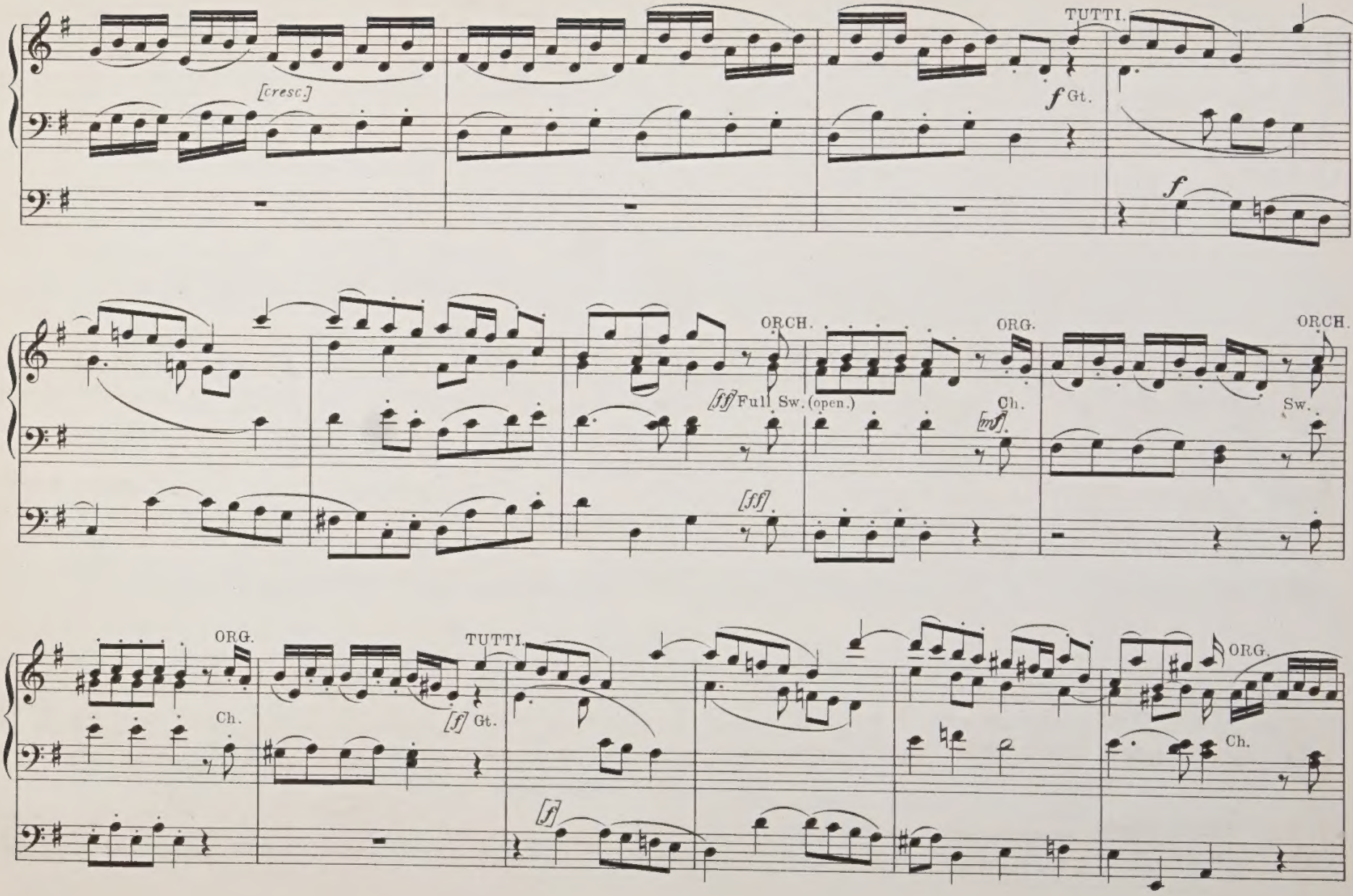

p ORCH.
ORCH.
ORCH.
[pp]
ORCH.
pp Sw.
ORCH.
ORG.
pp
[poco sostenuto]
TUTTI.
f Gt.
ORG.
ORG.
ORG.
f.

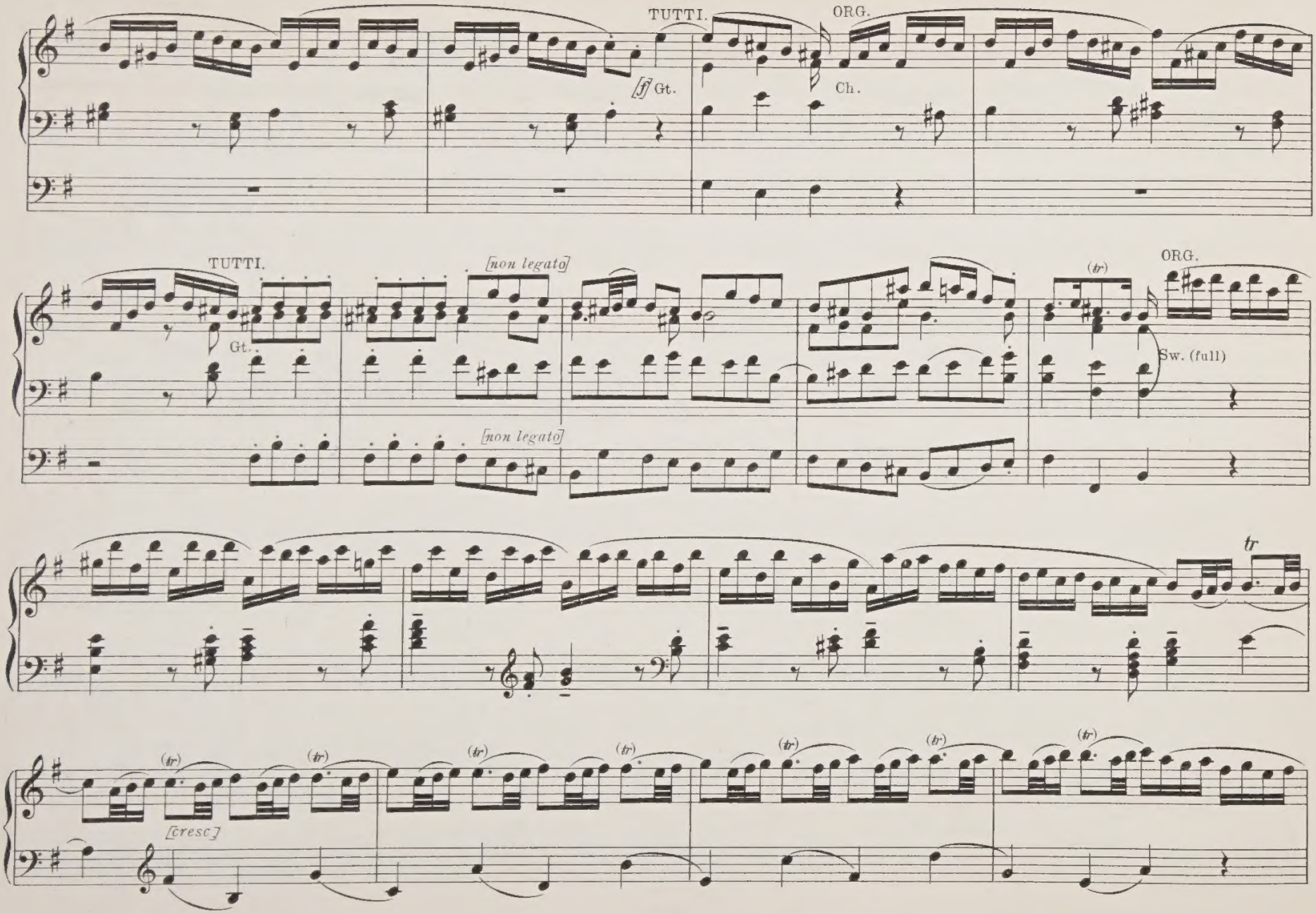

ORG.
[p]
Sw.
ORCH.
p
ORCH.
ORCH.
ORCH.
pp Sw.
ORCH.
ORG. & ORCH.
[mf] Ch.
[mf]

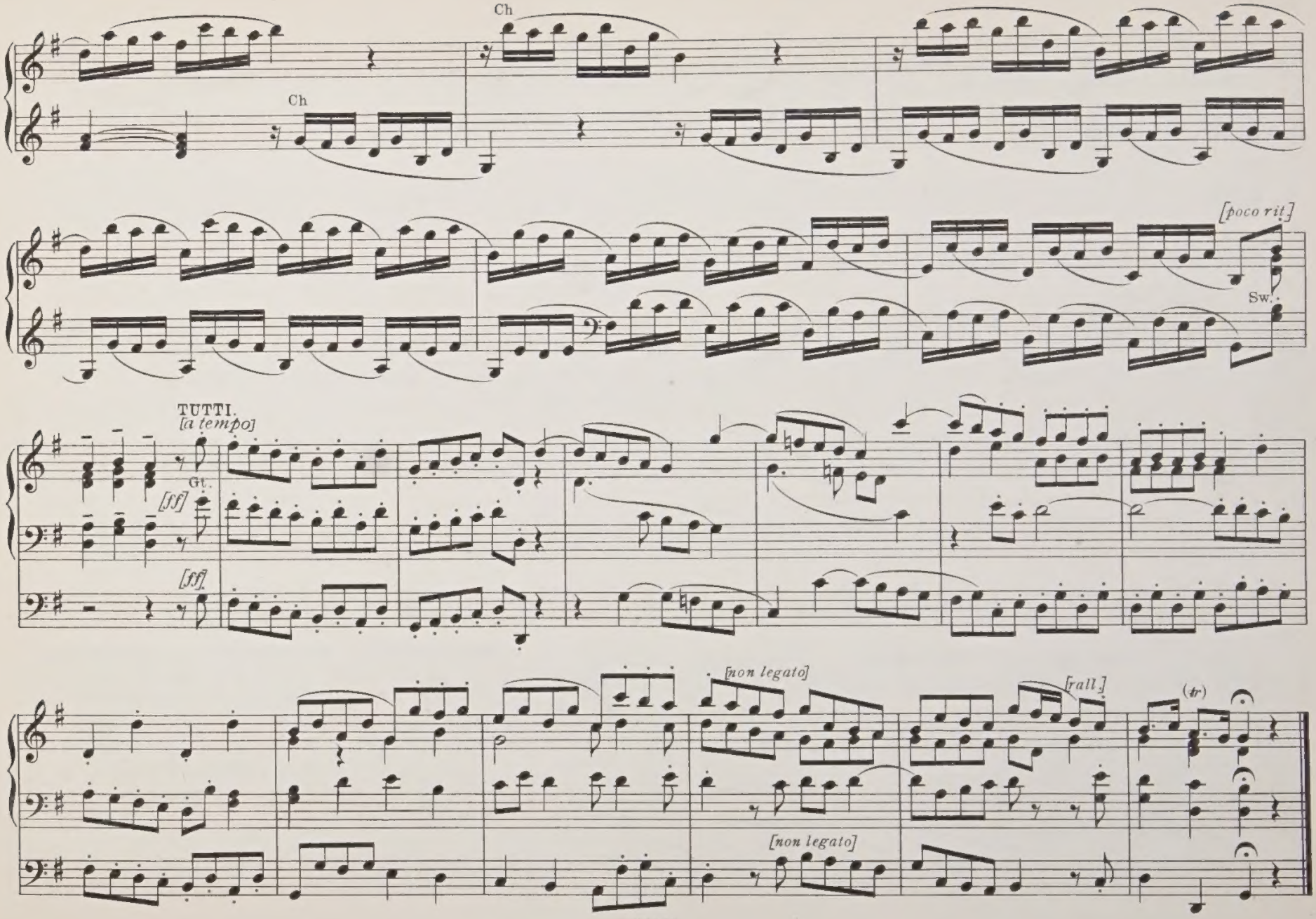

ORG.
Sw.(full)
TUTTI.
[non legato]
[cresc.]
f Gt.
f
ORG.
(tr)
[mf] Sw.
ORCH.

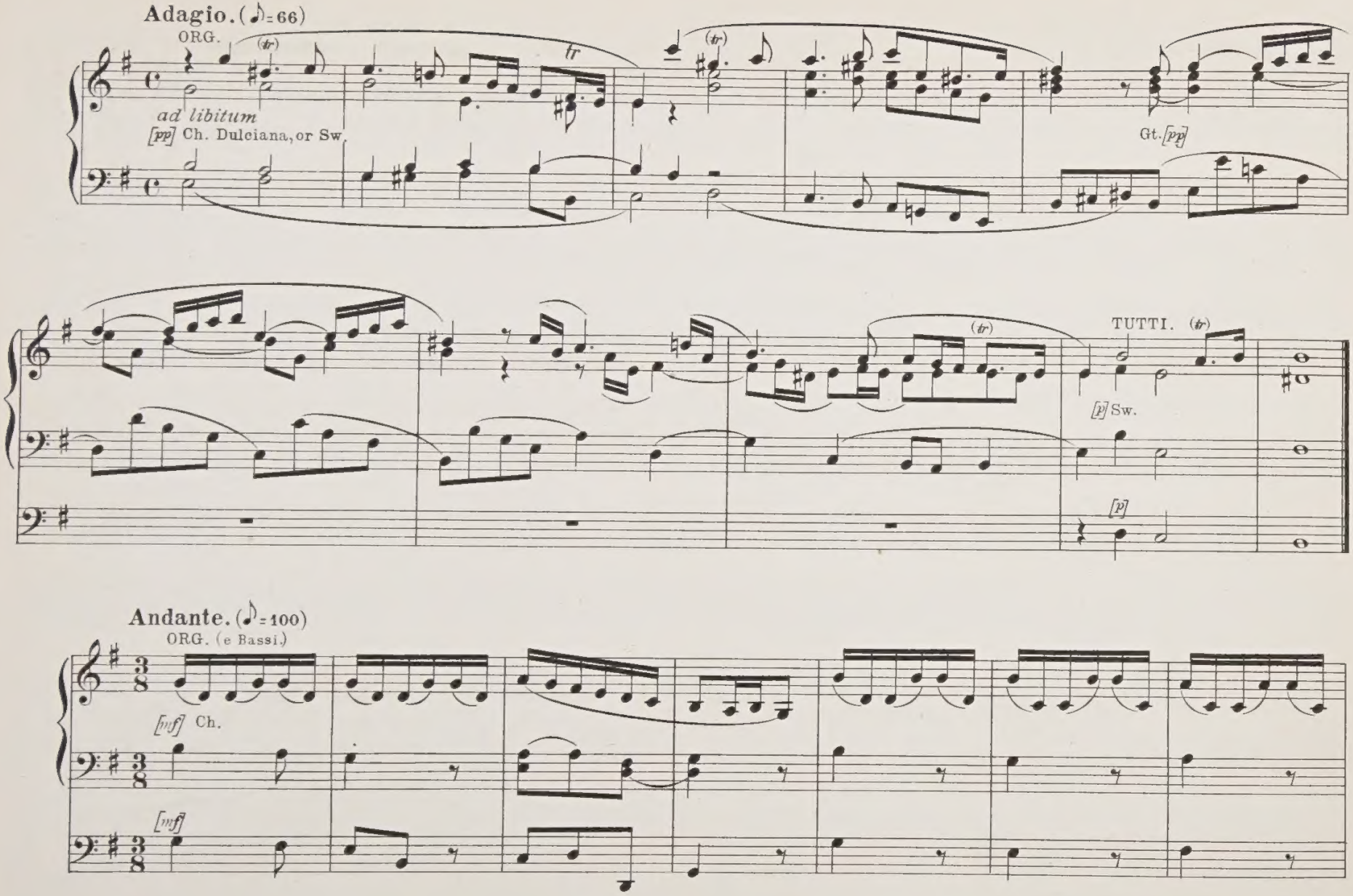

ORCH.
ORCH.
Ch.
Sw.
ORCH.
ORCH.
[a tempo]
ORCH.
[poco rit.]
Sw.
[p]
Ch.
Sw.
ORCH.
ORCH.

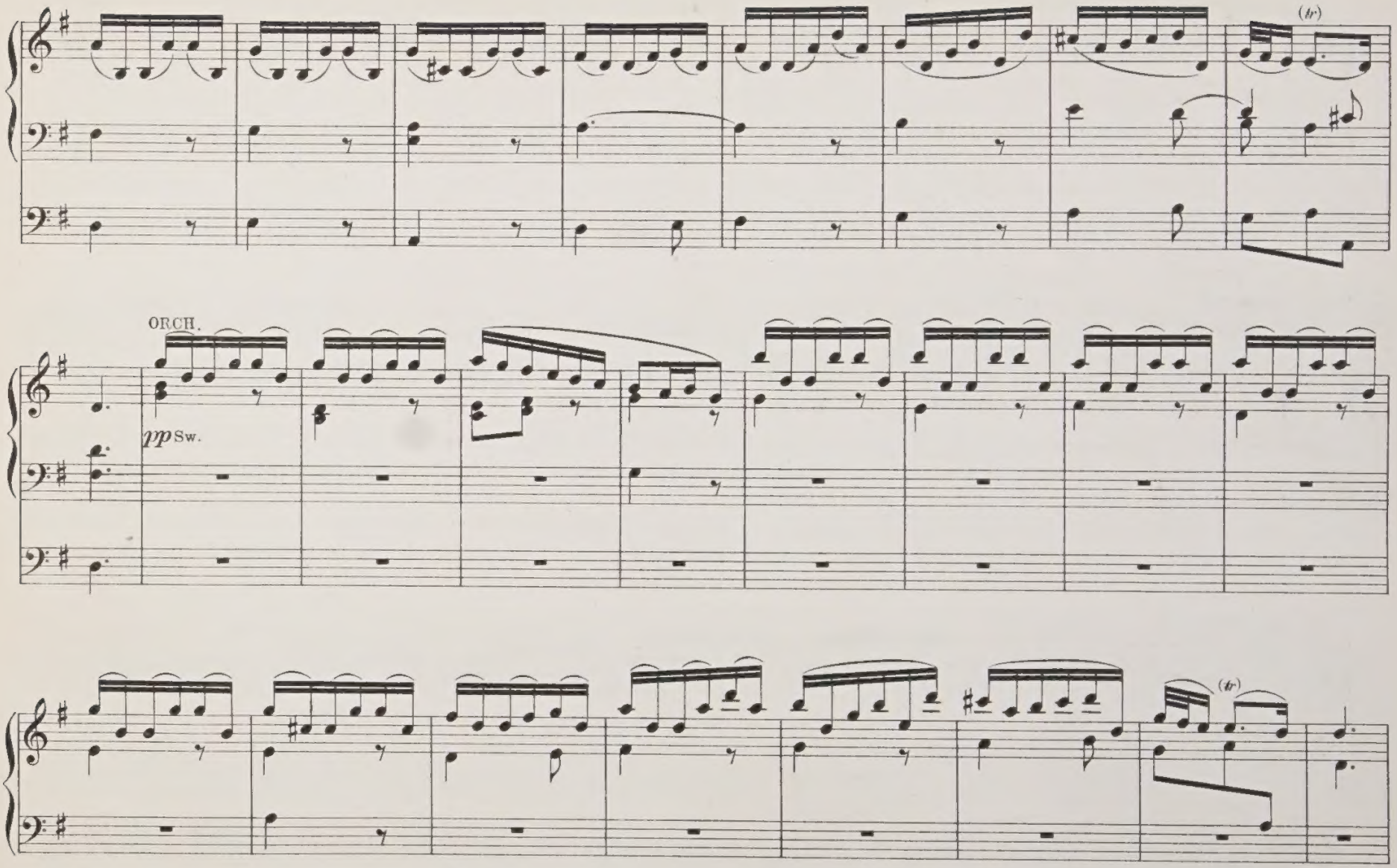

ORG. and ORCH.
[mf] Ch.
ORG.
Gt.
Sw. (full)

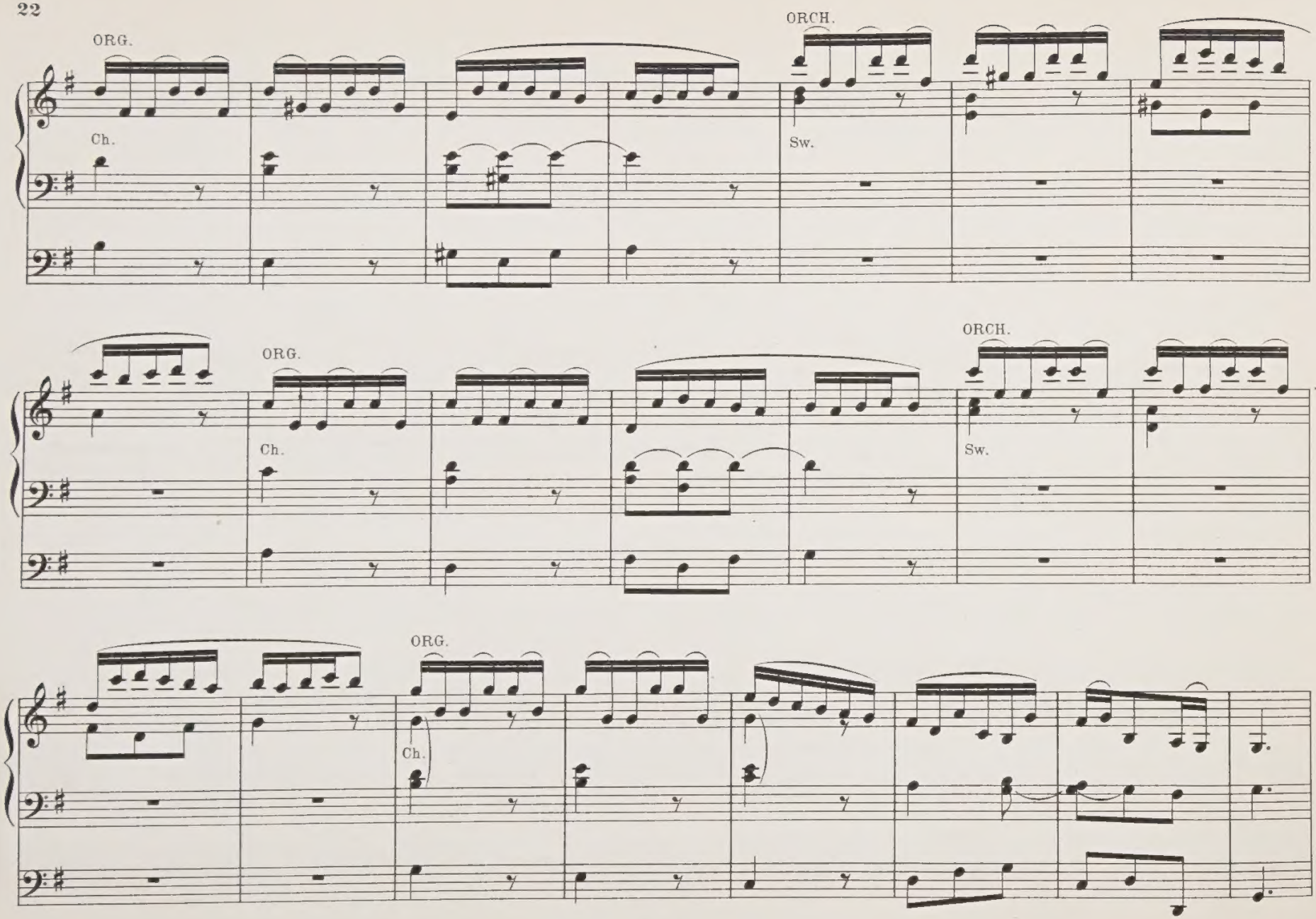

[cresc.]
TUTTI.
f Gt.
f
ORCH.
ORG.
ORCH.
[ff] Full Sw. (open.)
Ch.
[mf]
Sw.
[ff]
ORG.
TUTTI.
ORG.
Ch.
[f] Gt.
[f]
Ch.

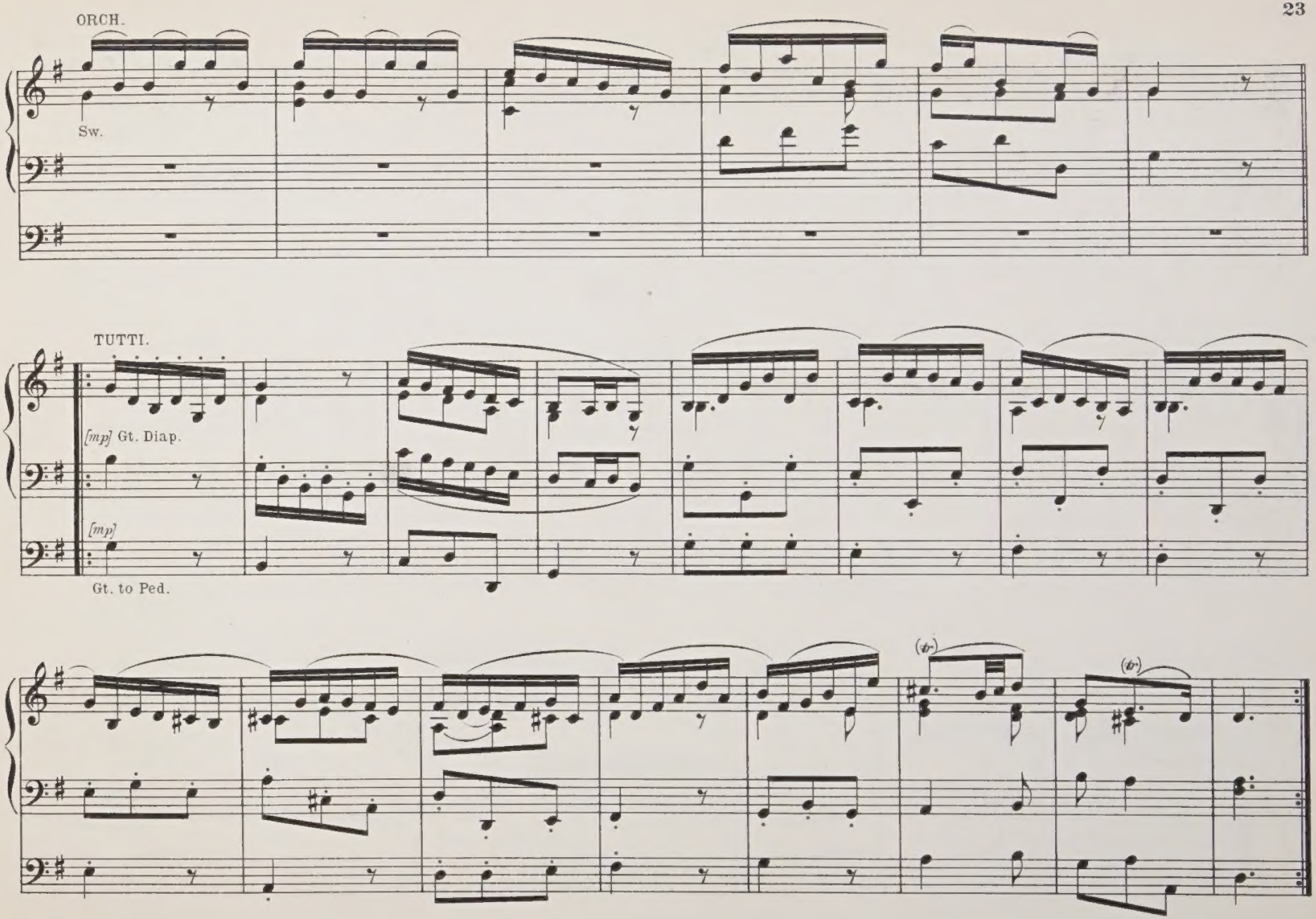

TUTTI.
ORG.
[ff] Gt.
Ch.
TUTTI.
[non legato]
Gt.
[non legato]
(tr)
ORG.
Sw. (full)
tr
(tr)
(tr)
(tr)
(tr)
(tr)
(tr)
(tr)
[cresc.]

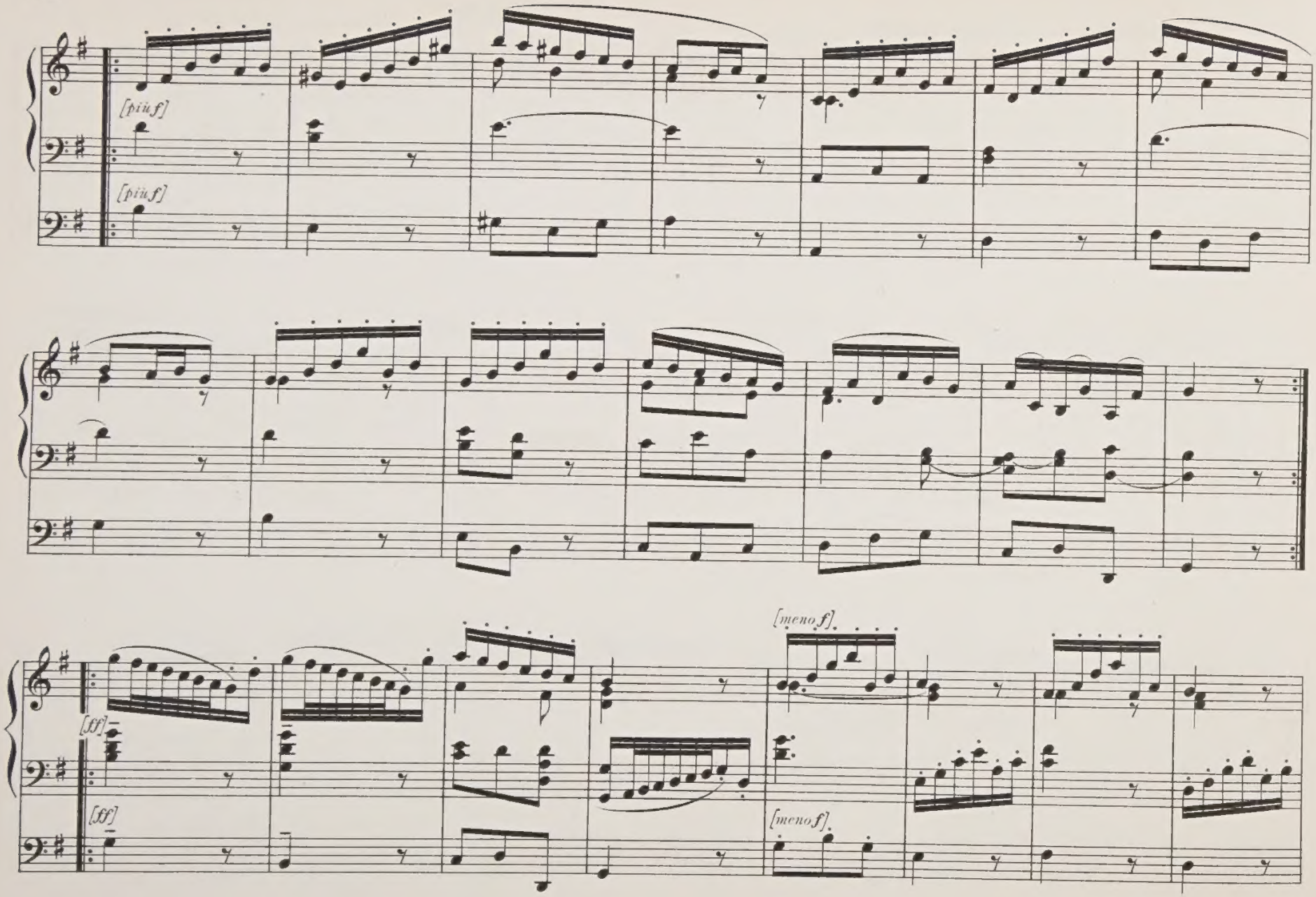

Ch
Ch
[poco rit.]
Sw.
TUTTI.
[a tempo]
Gt.
[ff]
[ff]
[non legato]
[rall.]
(tr)
[non legato]

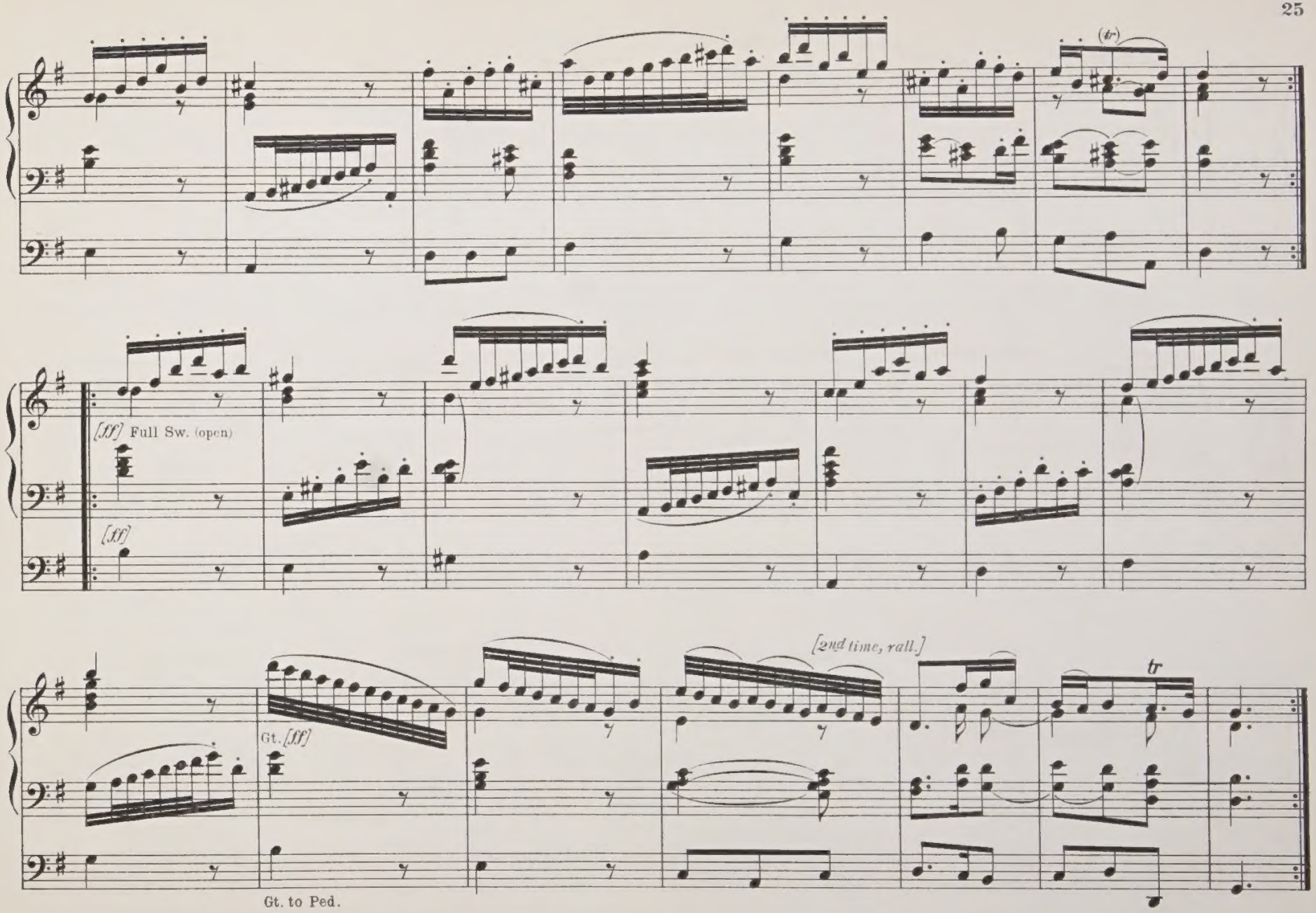

Adagio. (♪=66)
ORG.
ad libitum
[pp] Ch. Dulciana, or Sw.
Gt. [pp]
TUTTI.
[p] Sw.
[p]
Andante. (♪=100)
ORG. (e Bassi.)
[mf] Ch.
[mf]


(tr)
ORCH.
pp Sw.
(tr)


ORG.
Ch.
ORCH.
Sw.
ORG.
Ch.
ORCH.
Sw.
ORG.
Ch.


ORCH.
Sw.
TUTTI.
[mp] Gt. Diap.
[mp]
Gt. to Ped.
(tr)
(tr)


[più f]
[più f]
[meno f]
[ff]
[ff]
[meno f]


(tr)
[ff] Full Sw. (open)
[ff]
[2nd time, rall.]
tr
Gt. [ff]
Gt. to Ped.

Concerto II.

G. F. Handel.

A tempo ordinario, e staccato. (♩= 80)

TUTTI.

Manual.

[ff] Gt.

Pedal.

[ff]

a) b)

tr (tr) tr

c)

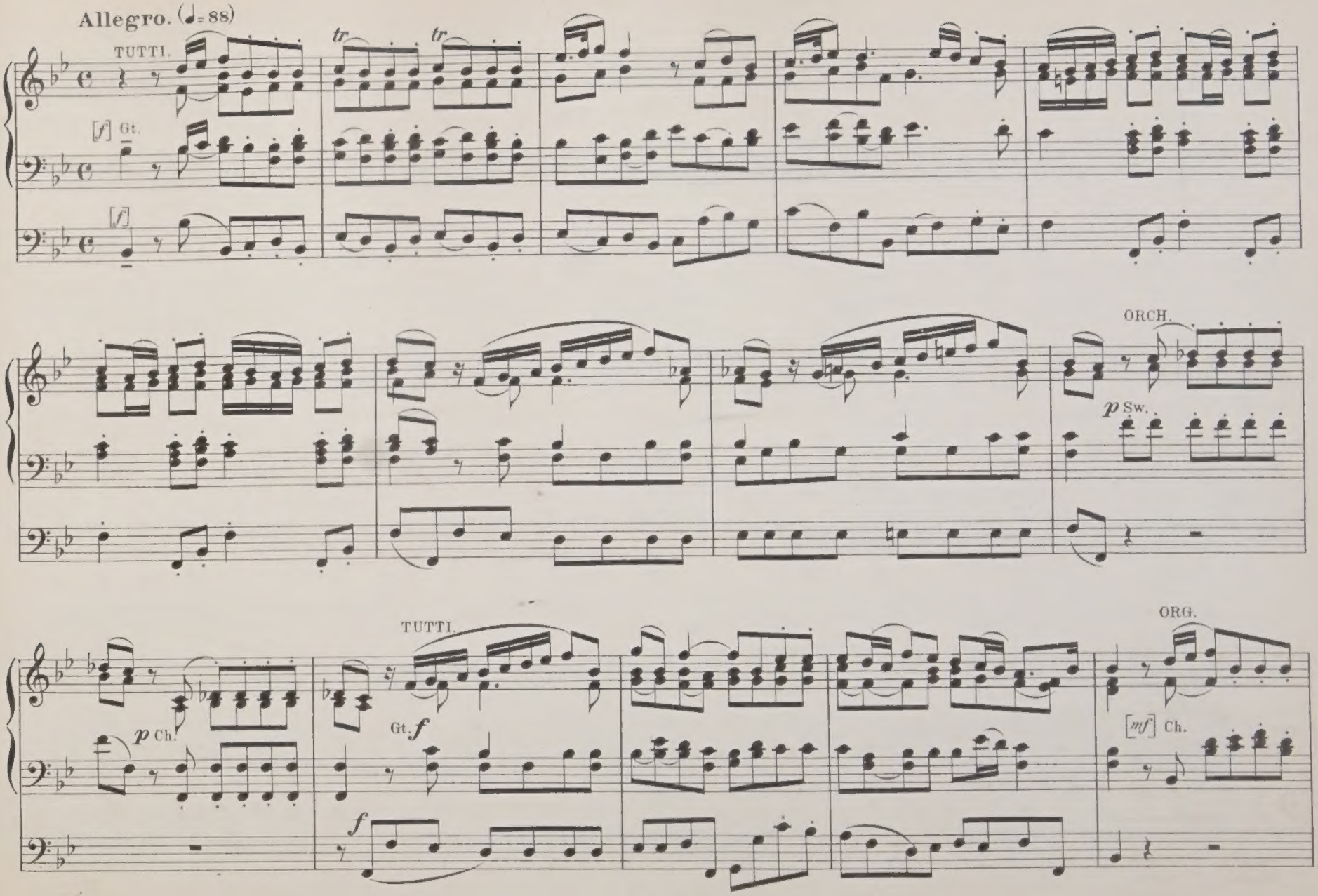
tr tr tr

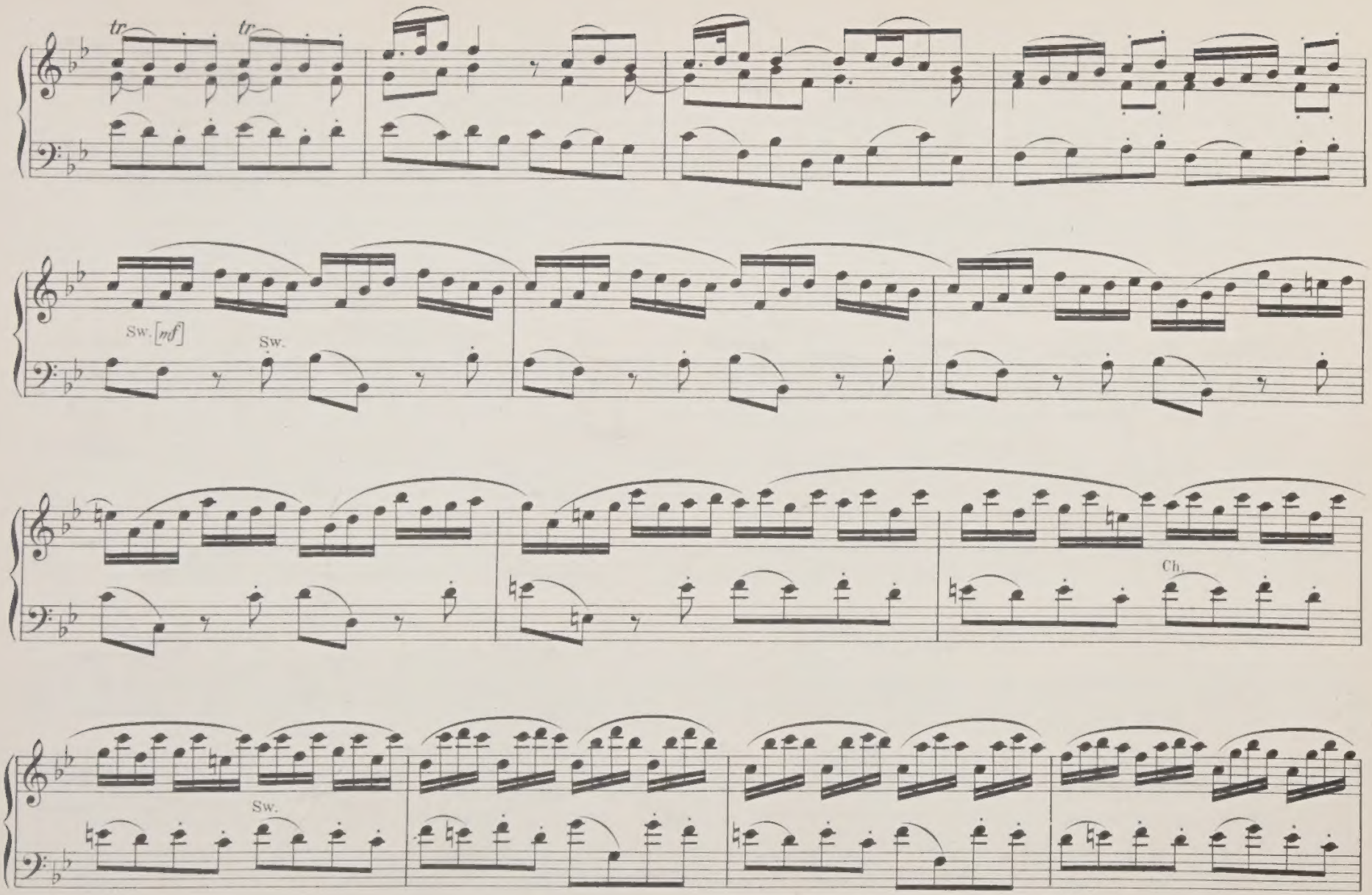
Adagio e piano.

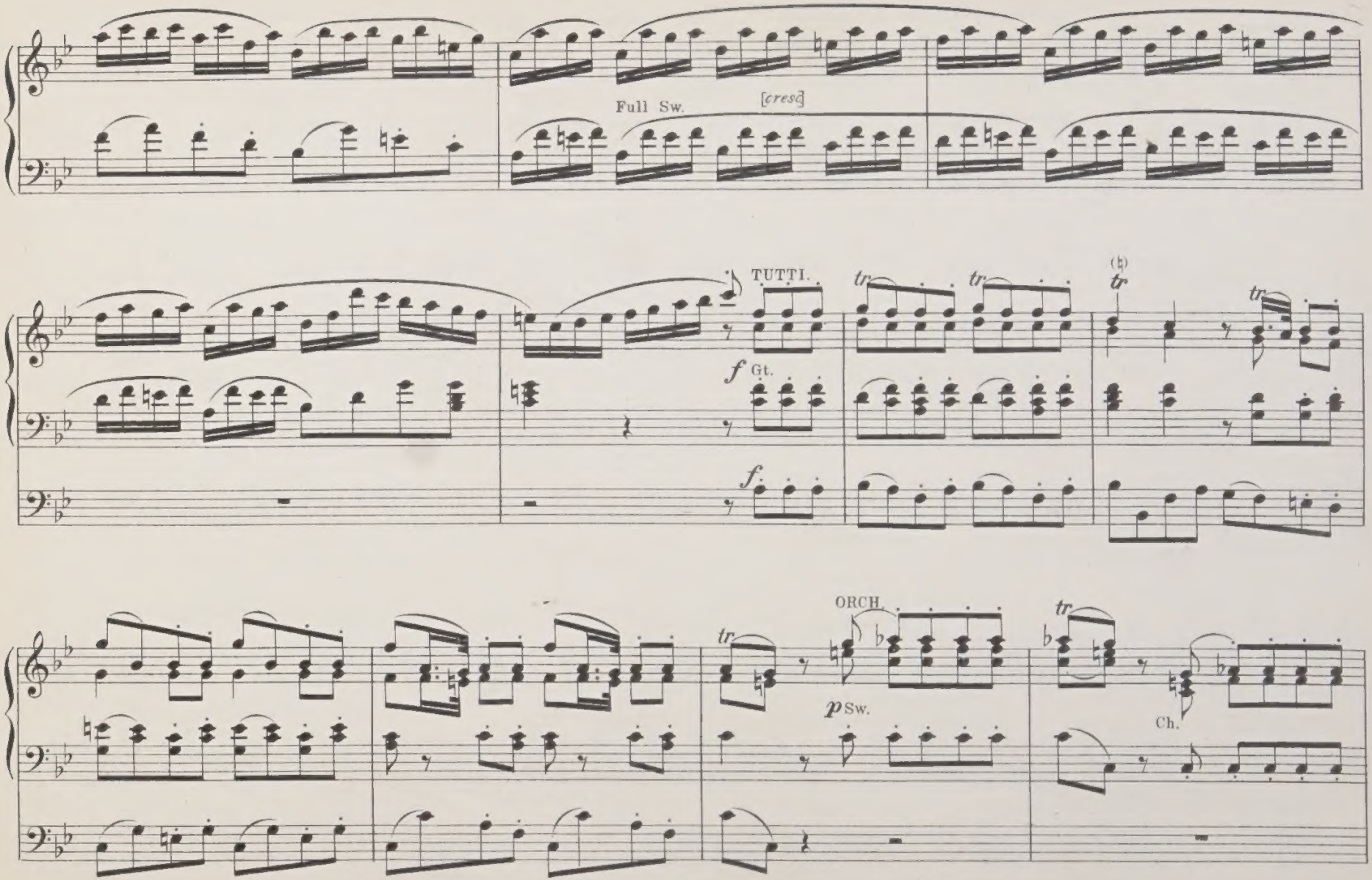
(tr)

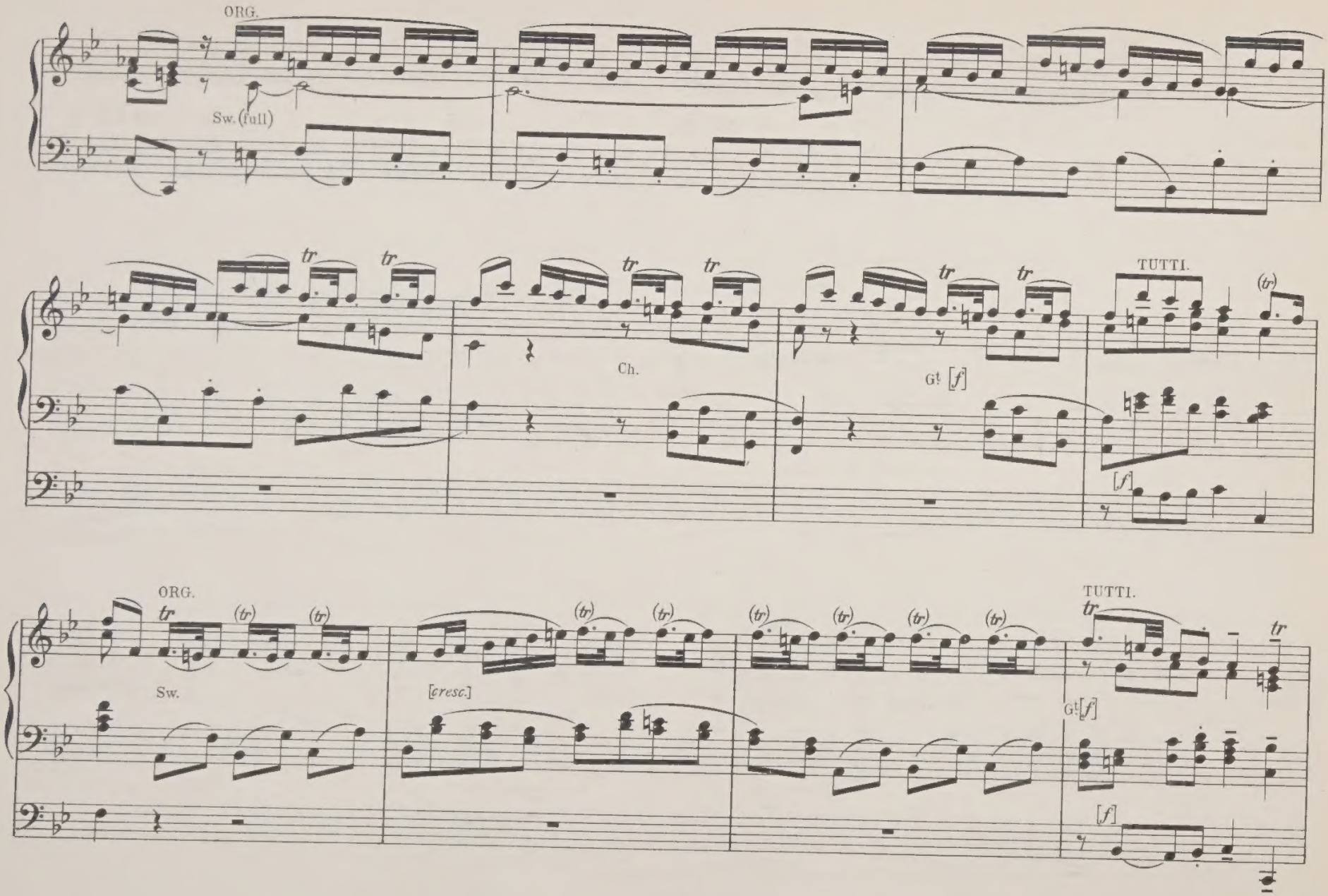
Sw. (full, & closed)

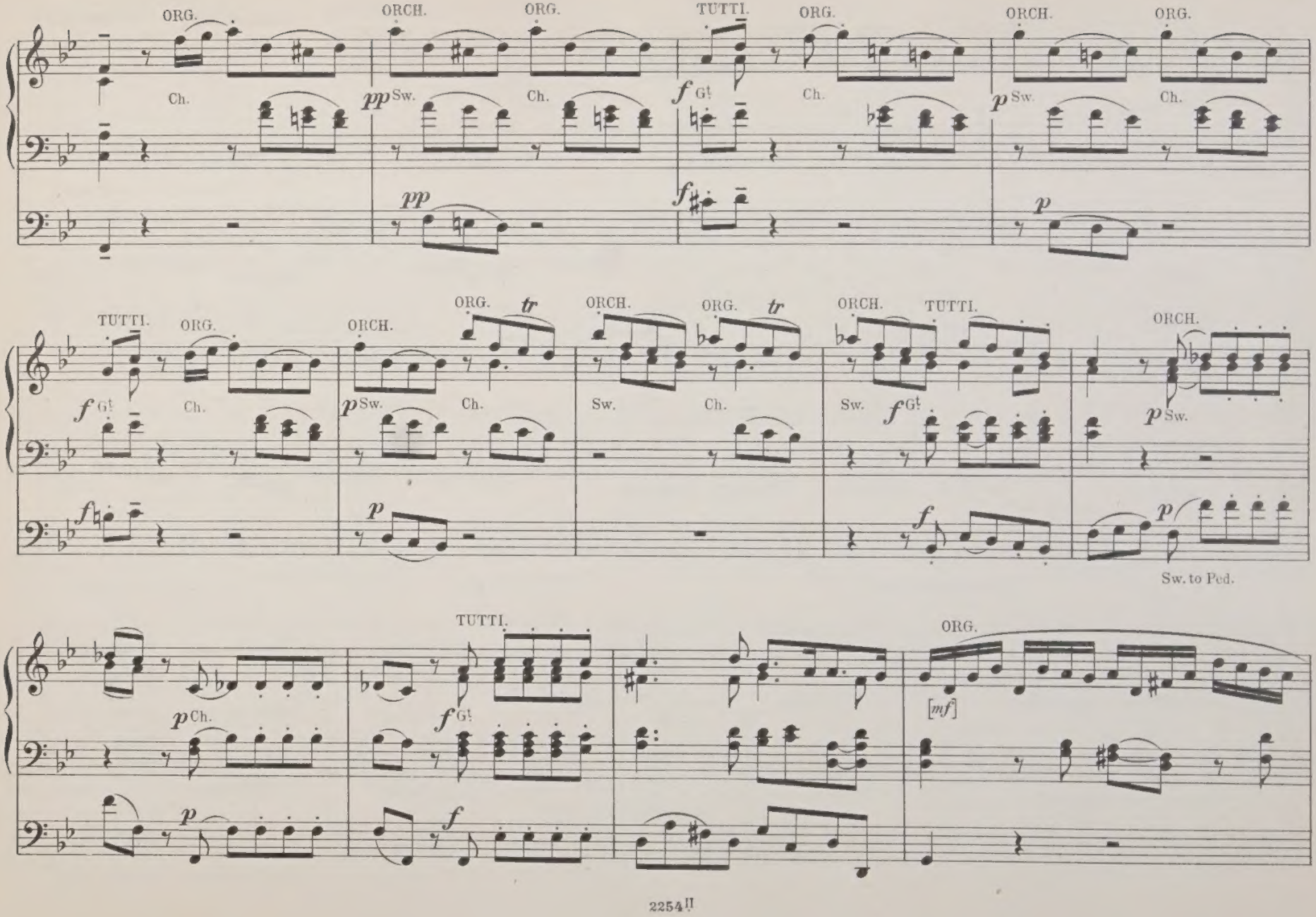
a) b) c)

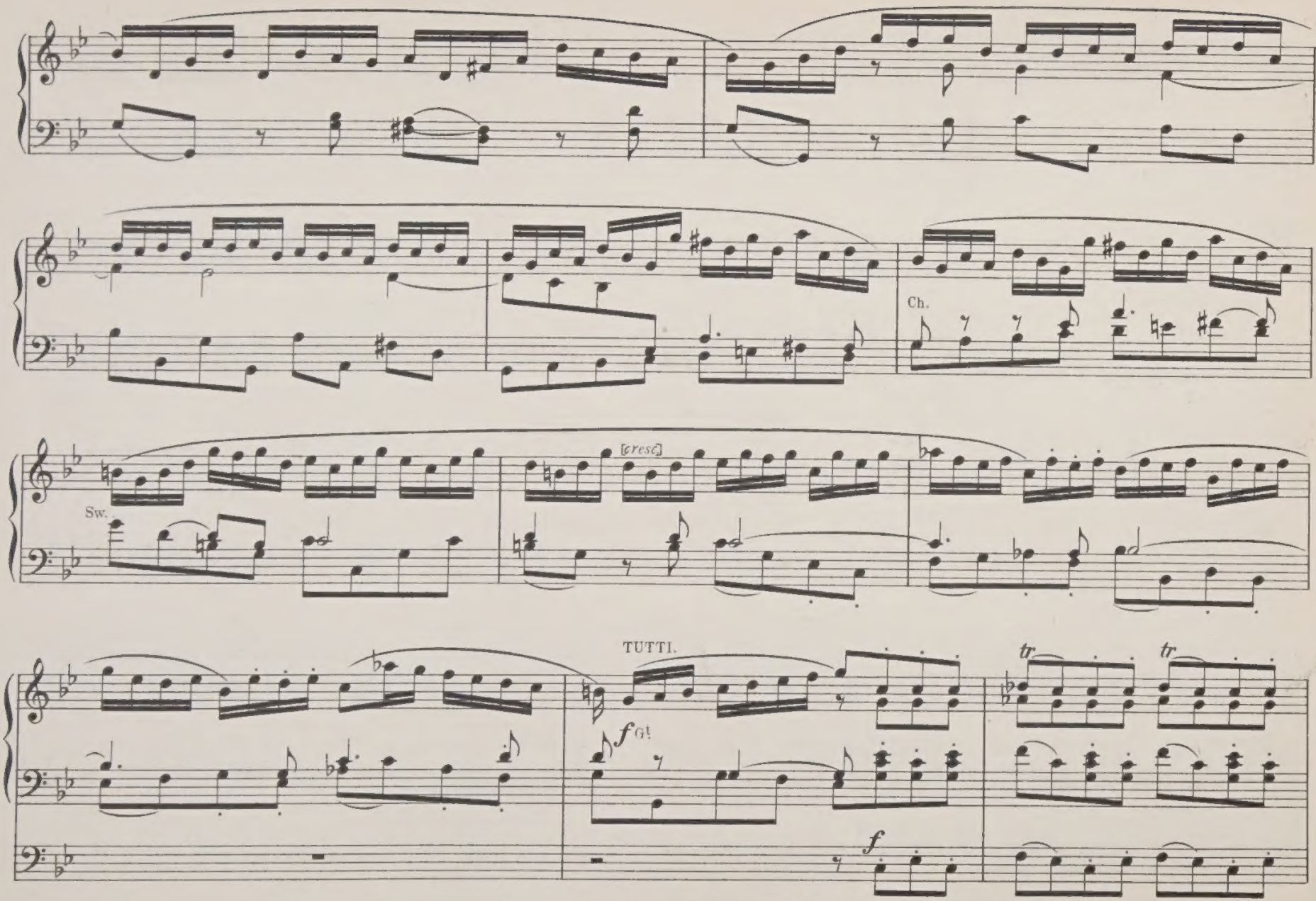

Allegro. (♩= 88)
TUTTI.
tr
tr
[f] Gt.
[f]
ORCH.
p Sw.
p Ch.
TUTTI.
Gt. f
f
ORG.
[mf] Ch.

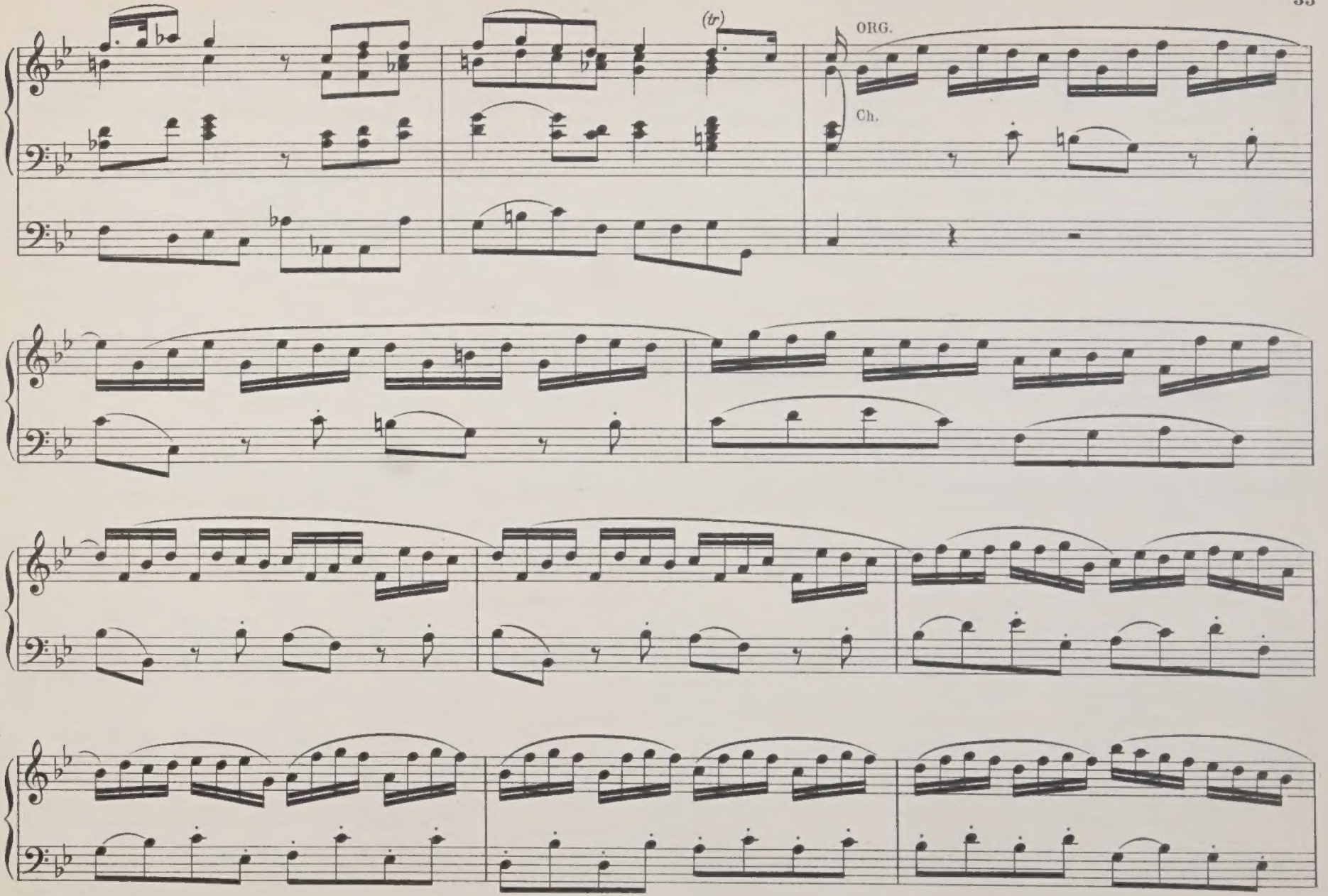

tr
tr
Sw. [mf]
Sw.
Ch.
Sw.

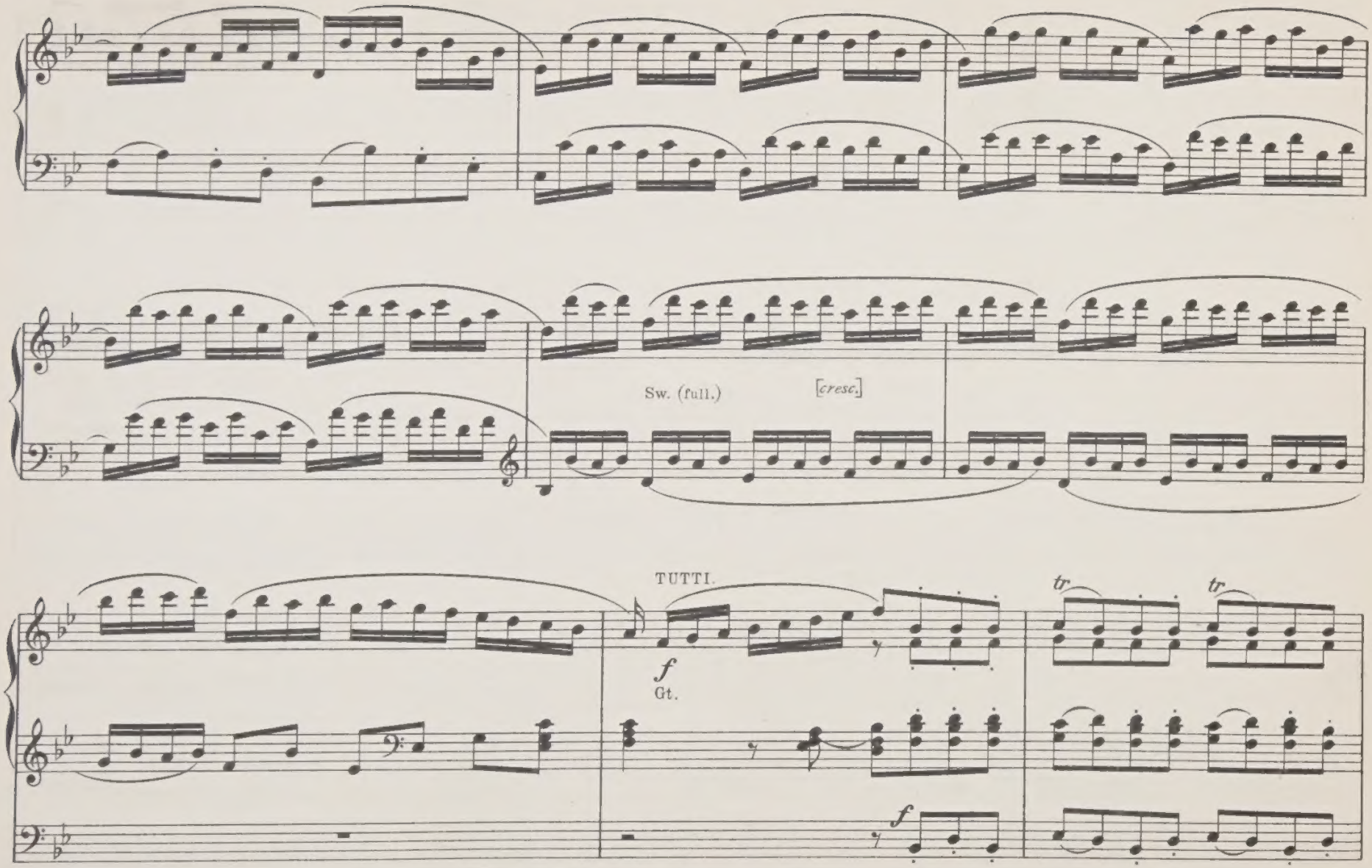

Full Sw.
[cresc]
TUTTI.
f Gt.
f
tr
tr
tr
tr
ORCH.
p Sw.
Ch.

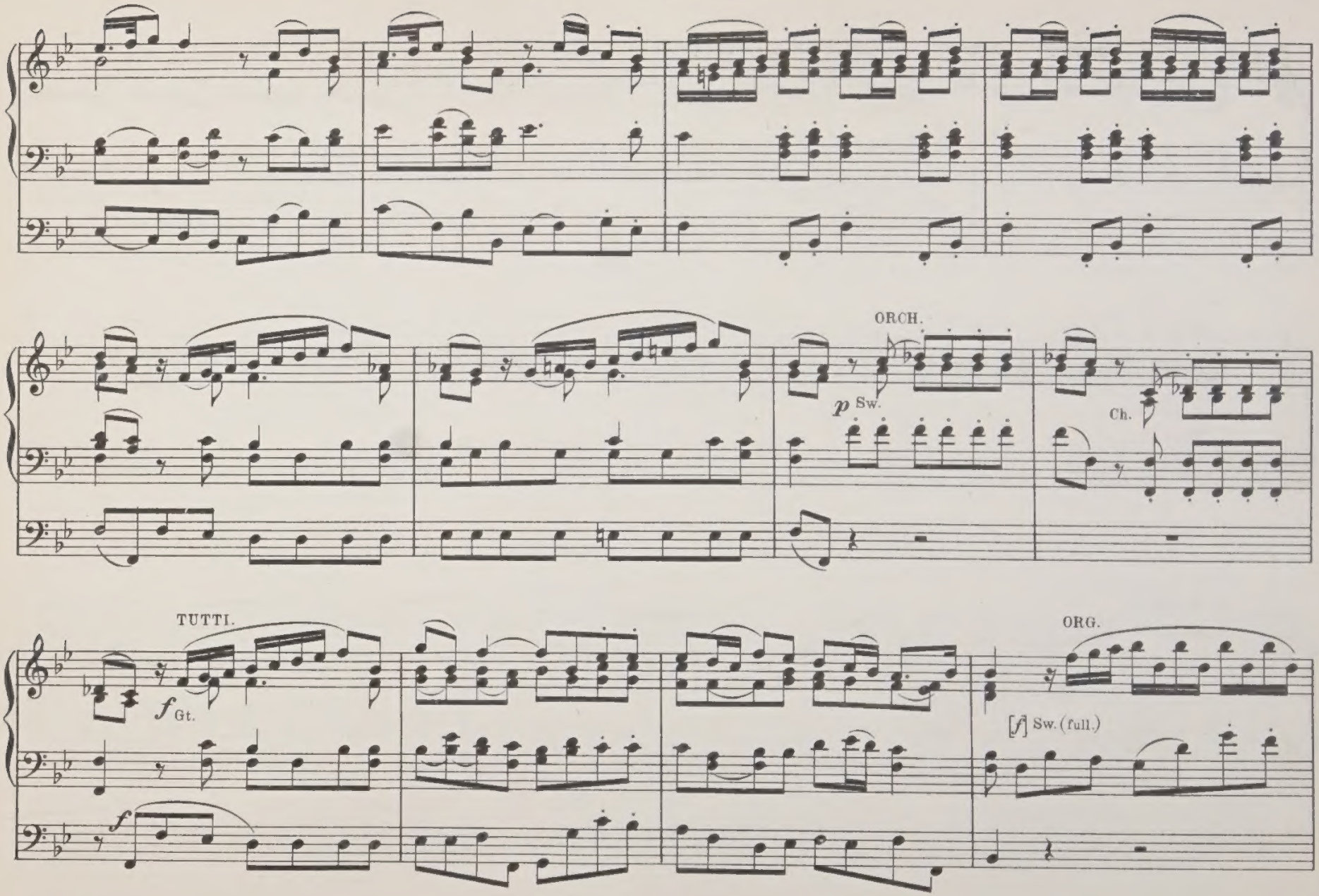

ORG.
Sw. (full)
Ch.
G!
[f]
TUTTI.
ORG.
Sw.
[cresc.]
TUTTI.
G!
[f]

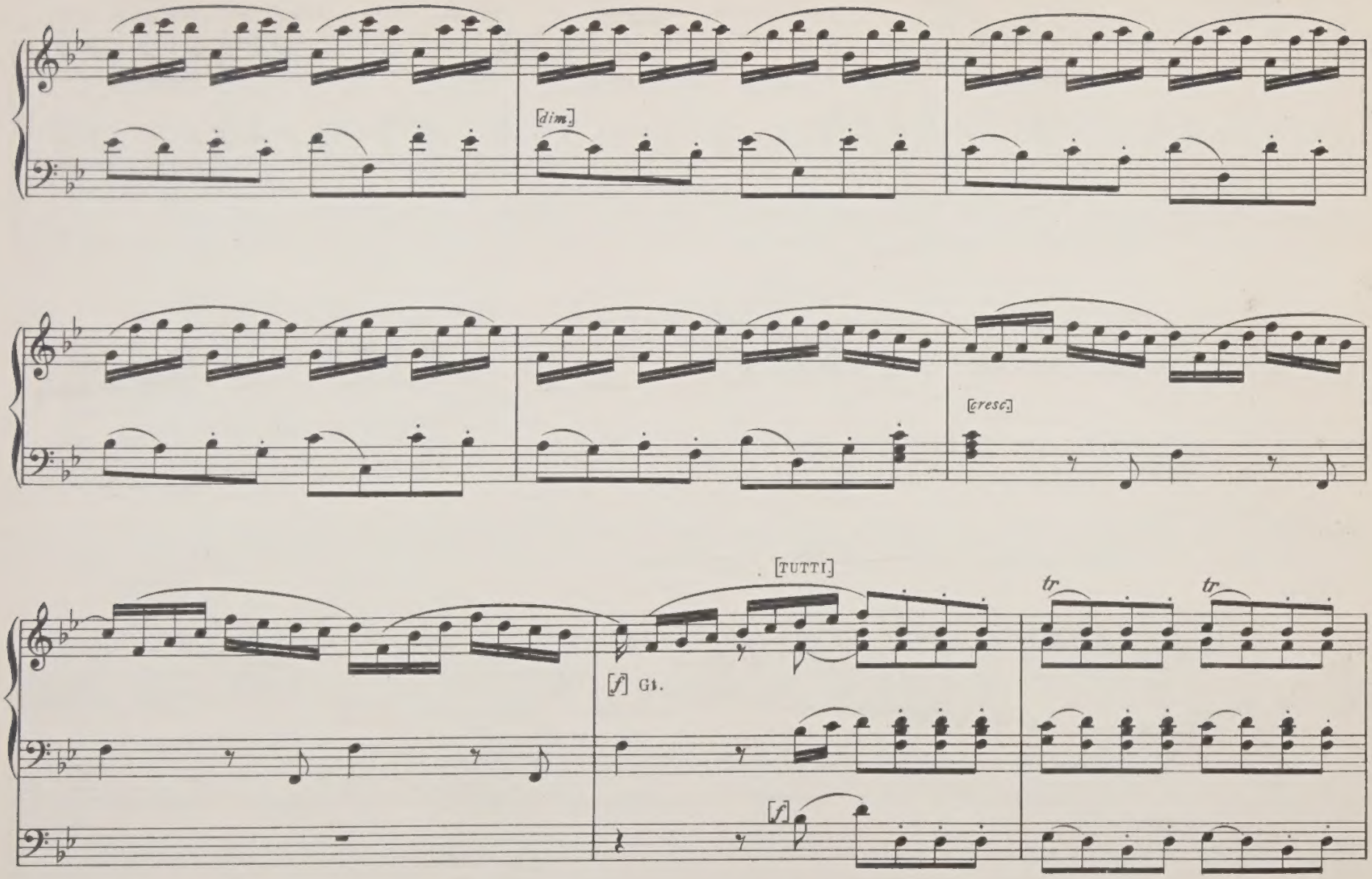

ORG.
Ch.
ORCH.
ORG.
pp Sw.
Ch.
pp
TUTTI.
ORG.
f Gt
Ch.
f
ORCH.
ORG.
p Sw.
Ch.
p
TUTTI.
ORG.
f Gt
Ch.
f
ORG. tr
ORCH.
p Sw.
Ch.
p
ORCH.
ORG. tr
Sw.
Ch.
ORCH.
TUTTI.
Sw.
f Gt
f
ORCH.
p Sw.
p
Sw. to Ped.
TUTTI.
p Ch.
p
f Gt
f
ORG.
[mf]


Ch.
[cresc.]
Sw.
TUTTI.
f GI
f
tr
tr


(tr)
ORG.
Ch.


Sw. (full.)
[cresc.]
TUTTI.
f
Gt.
tr
tr
f


ORCH.
p Sw.
Ch.
TUTTI.
f Gt.
f
ORG.
[f] Sw. (full.)


[dim.]
[cresc.]
[TUTTI]
tr
tr
[f] Gt.
[f]

[rall.molto]

(tr)

[ff]

[ff]

Adagio. (♪ = 84)

ORG. a) [ad lib.]

tr

Sw. (Solo stop.)

[cresc.]

tr

tr

[p] Ch.

staccato

ORCH. [p]

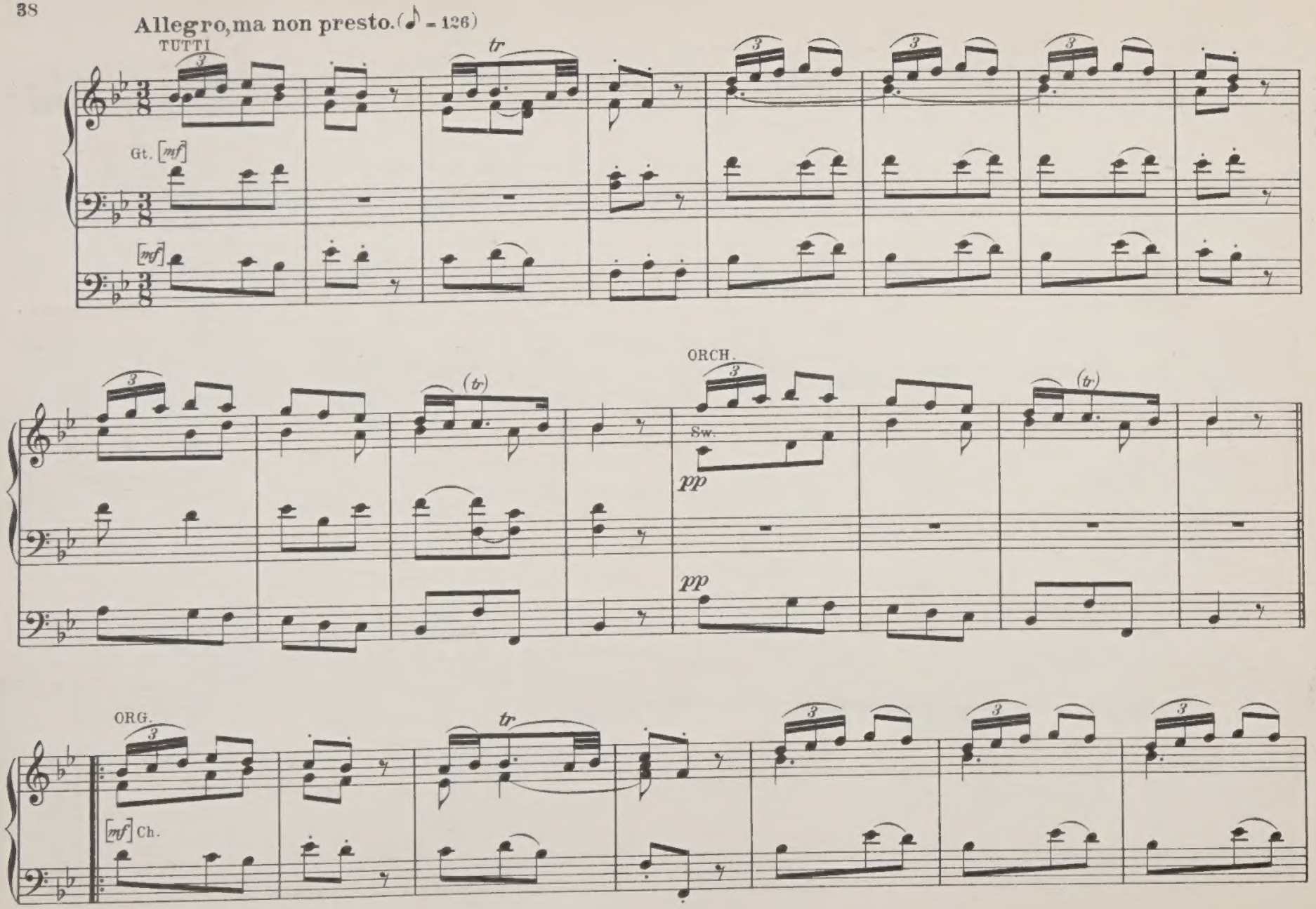
f

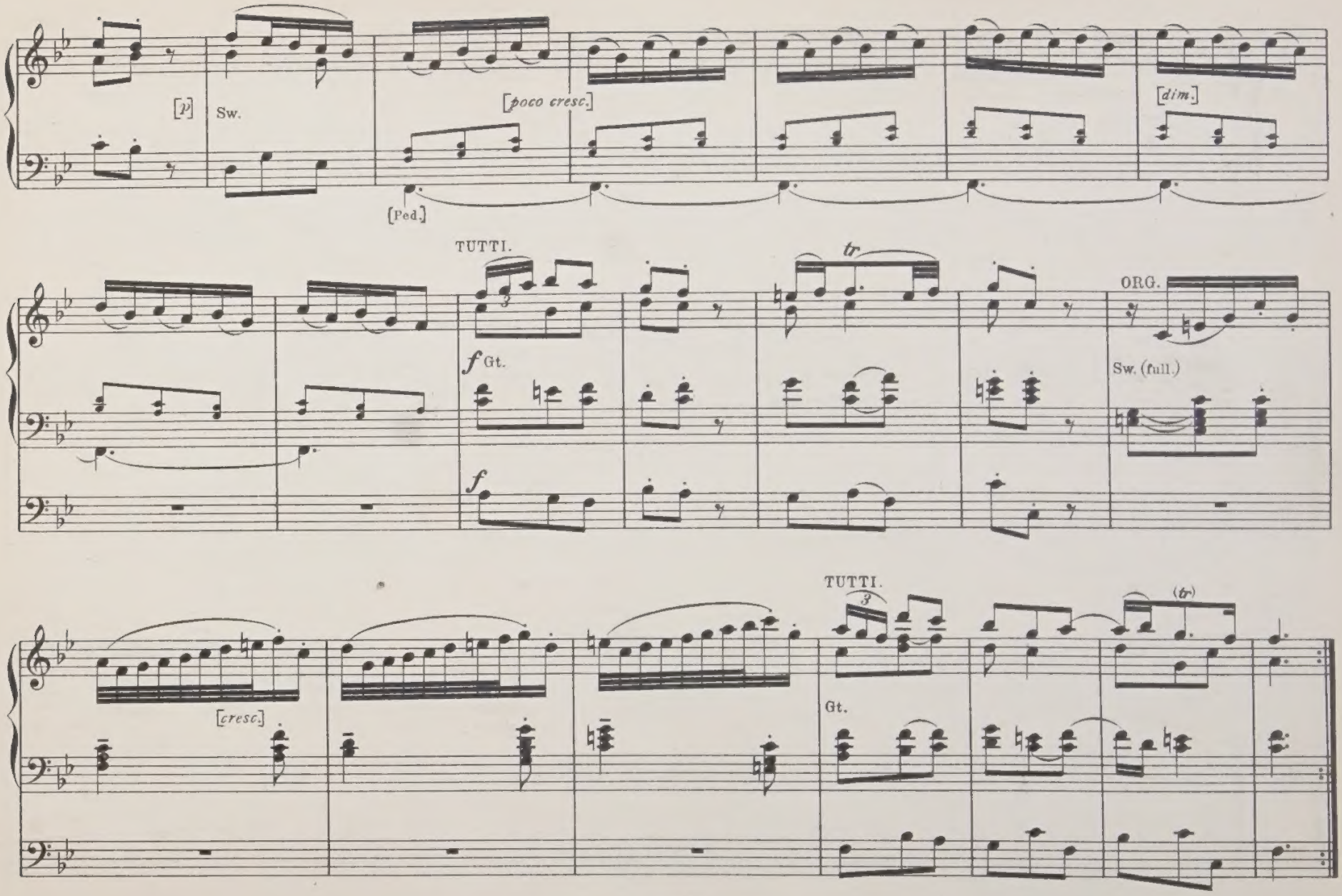
tr

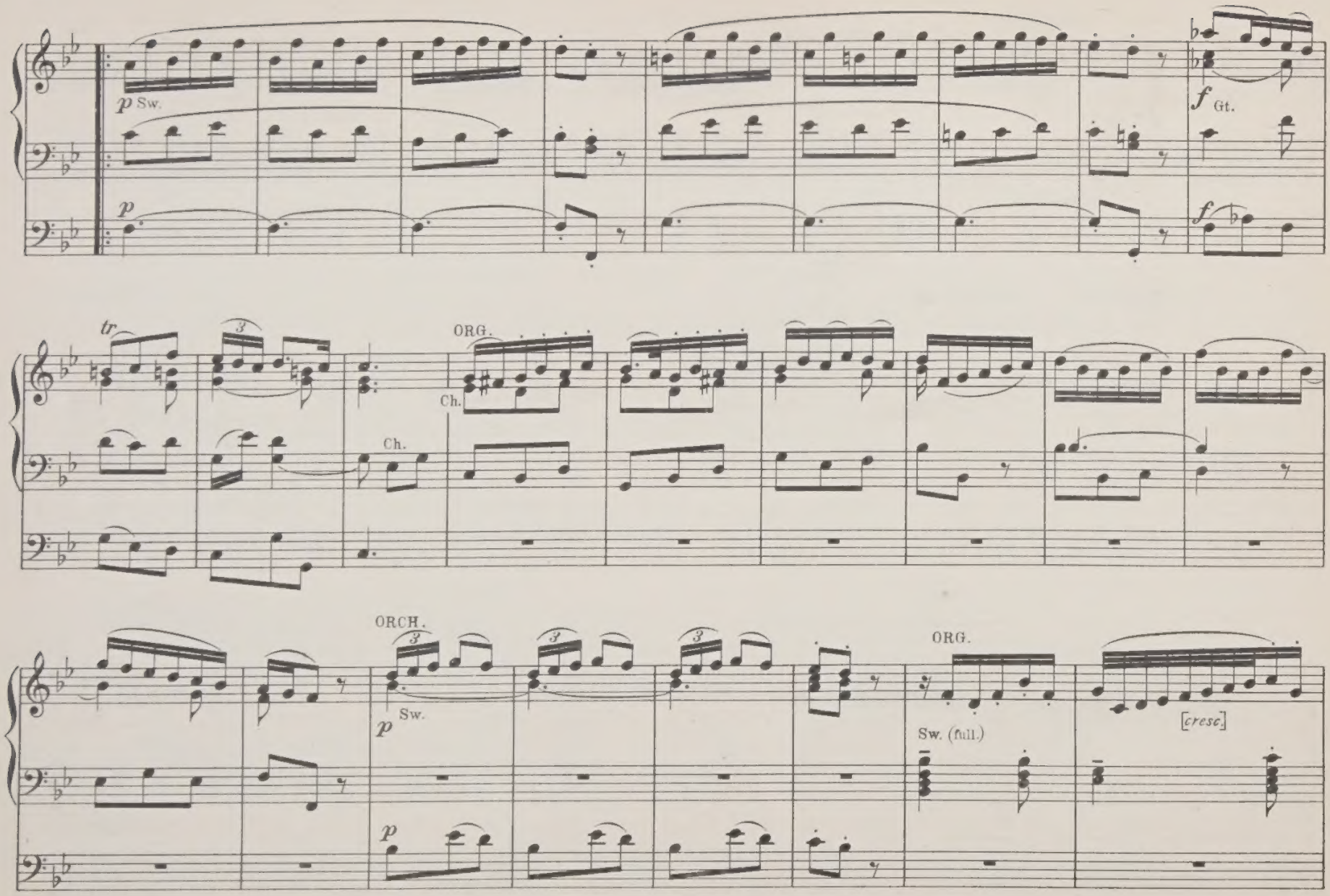
[dim.]

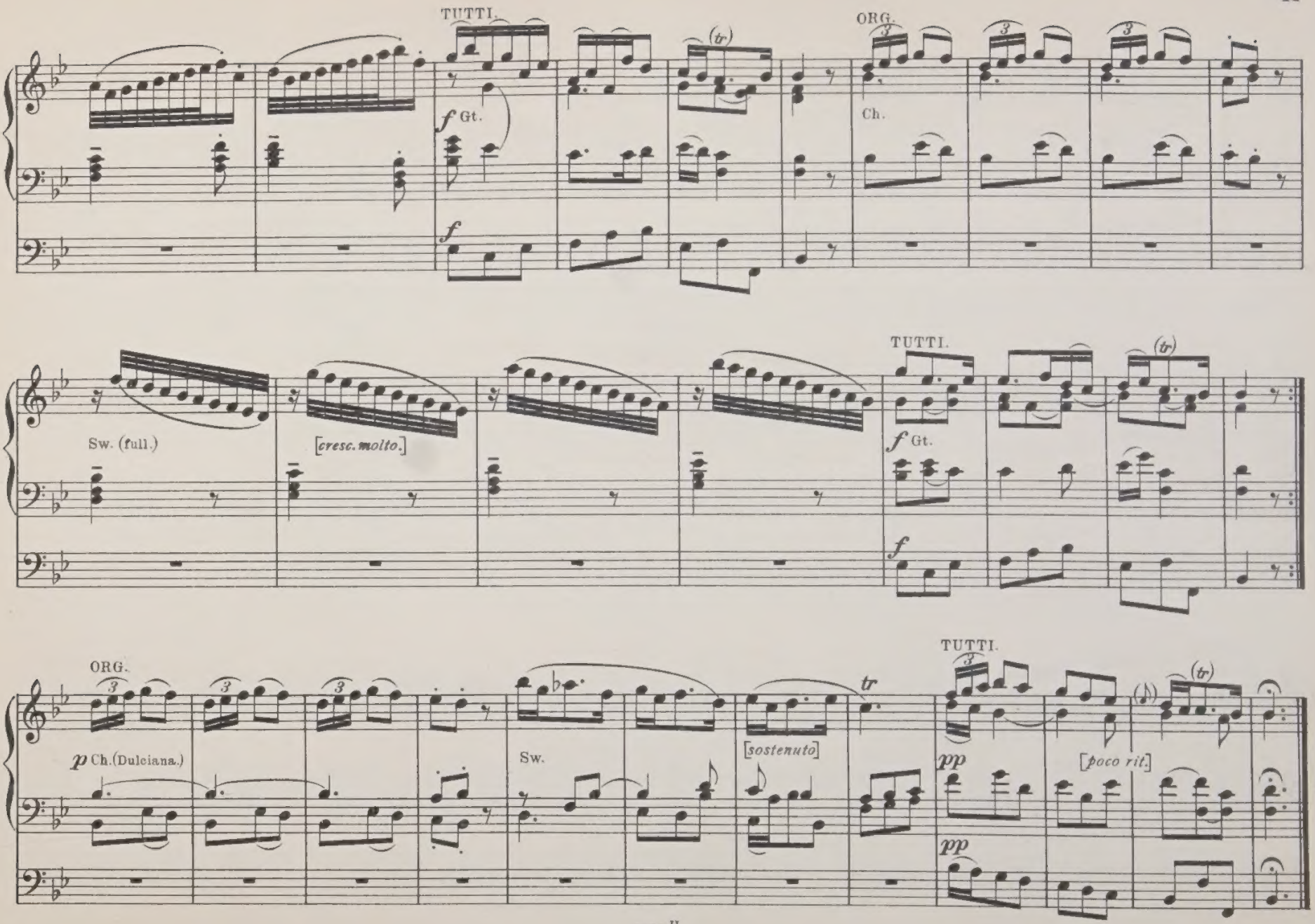
tr

a)

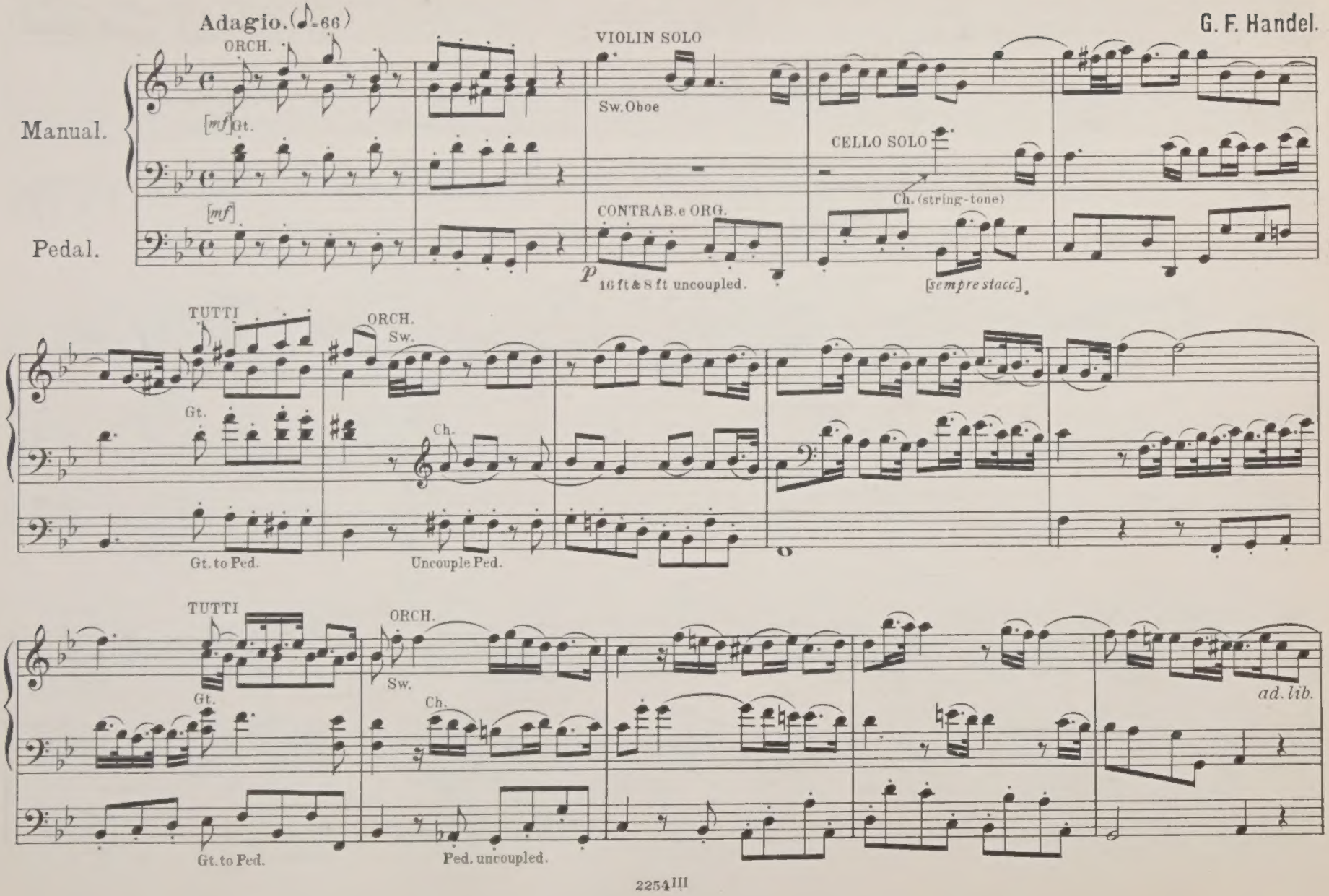

Allegro, ma non presto. (♪ = 126)
TUTTI
Gt. [mf]
[mf]
ORCH.
Sw.
pp
pp
ORG.
[mf] Ch.

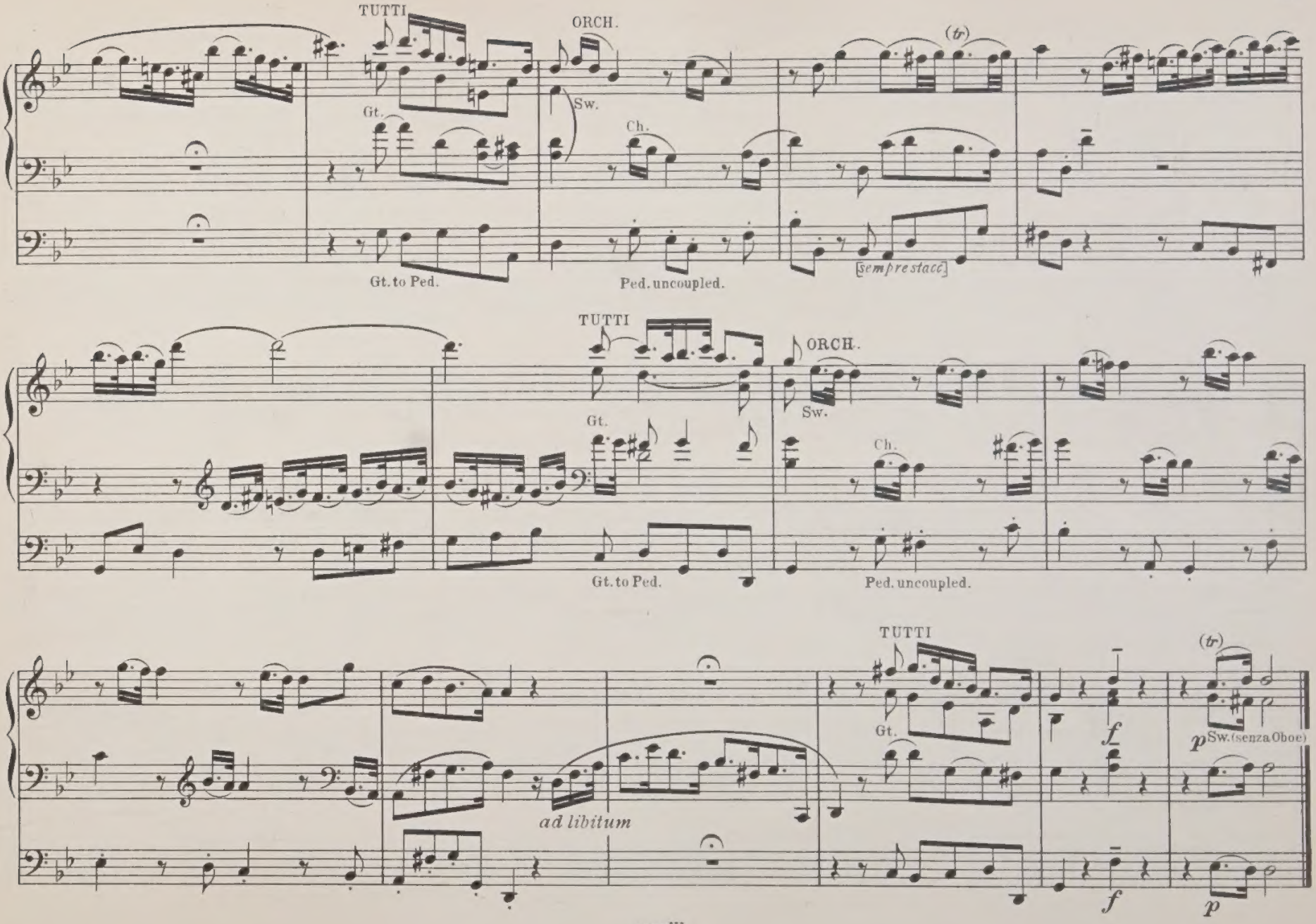

[p]
Sw.
[poco cresc.]
[Ped.]
[dim.]
TUTTI.
tr
ORG.
f Gt.
Sw. (full.)
f
[cresc.]
TUTTI.
(tr)
Gt.

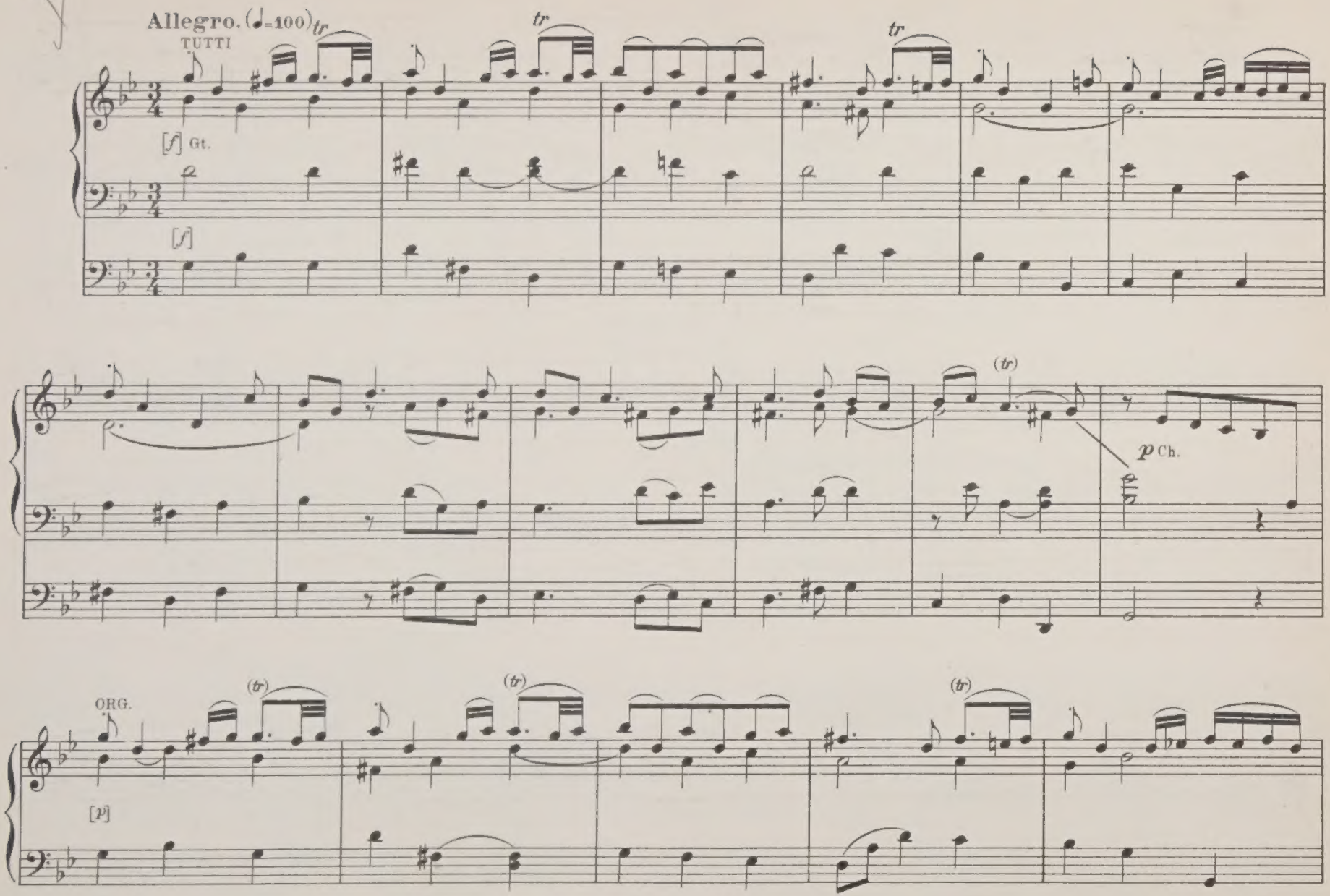

p Sw.
p
f Gt.
f
tr
3
ORG.
Ch.
Ch.
ORCH.
3
p Sw.
p
ORG.
Sw. (full.)
[cresc.]

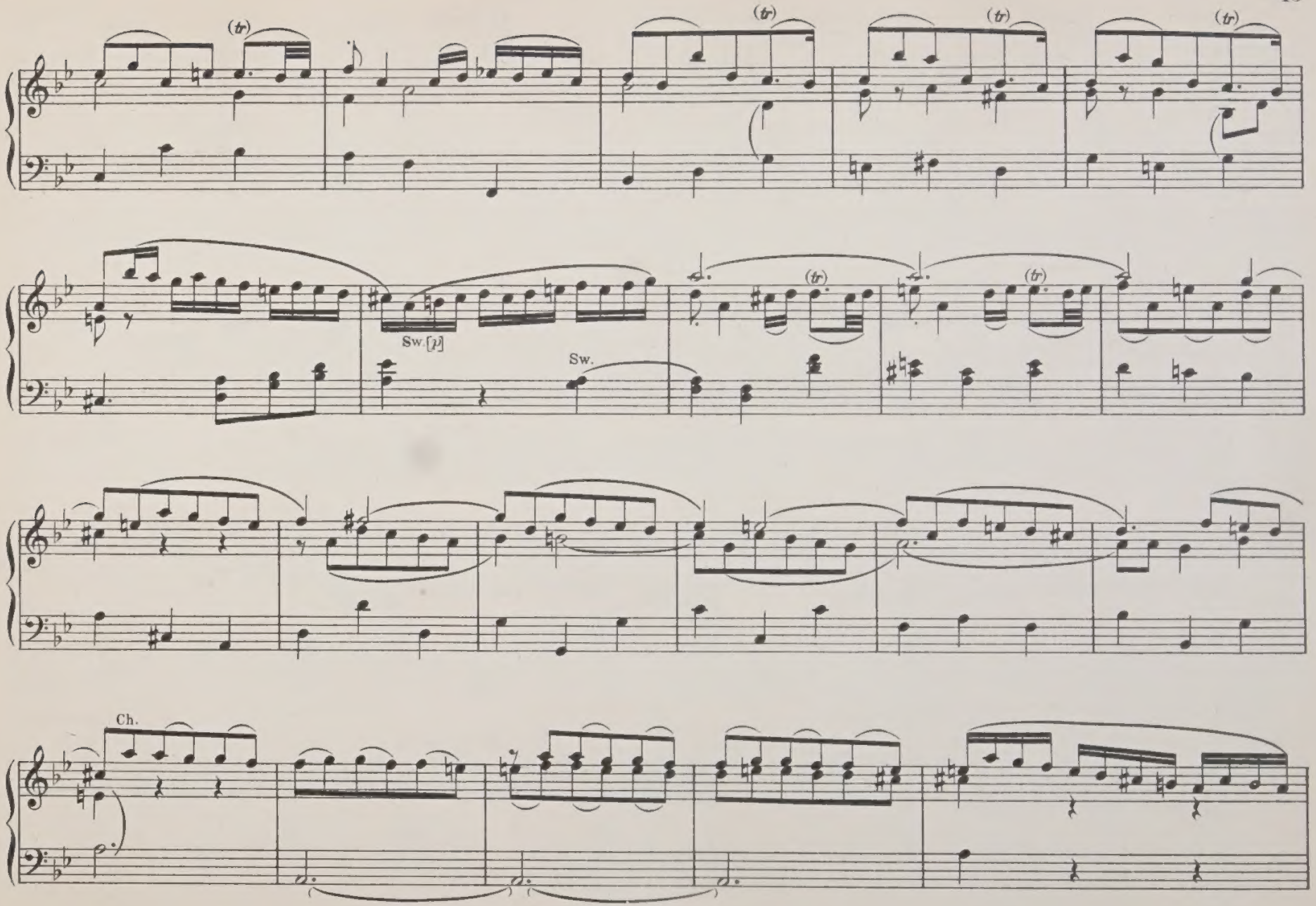

TUTTI.
ORG.
f Gt.
Ch.
f
Sw. (full.)
[cresc. molto.]
TUTTI.
f Gt.
f
ORG.
p Ch.(Dulciana.)
Sw.
[sostenuto]
tr
TUTTI.
pp
[poco rit.]
pp

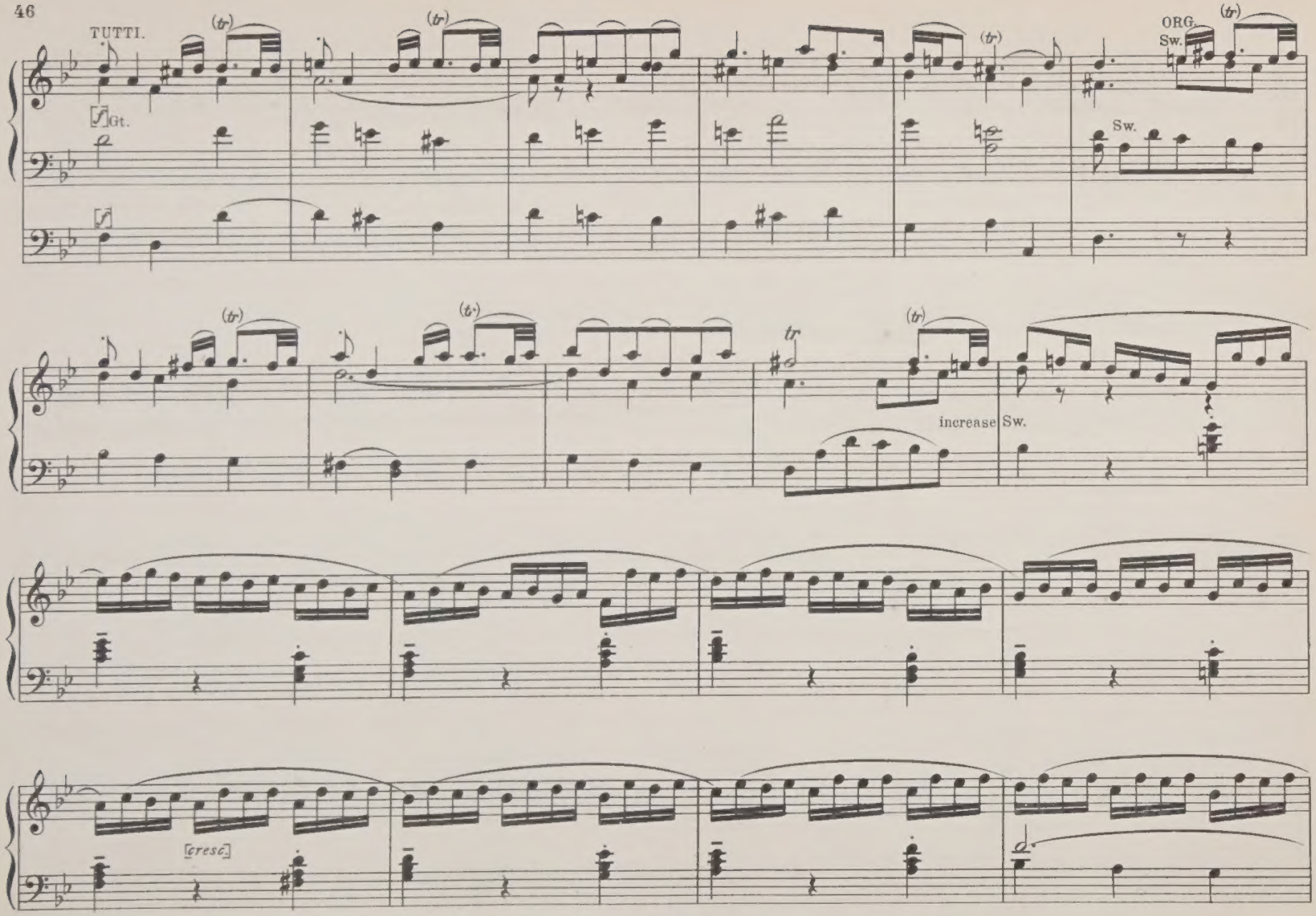
Concerto III.

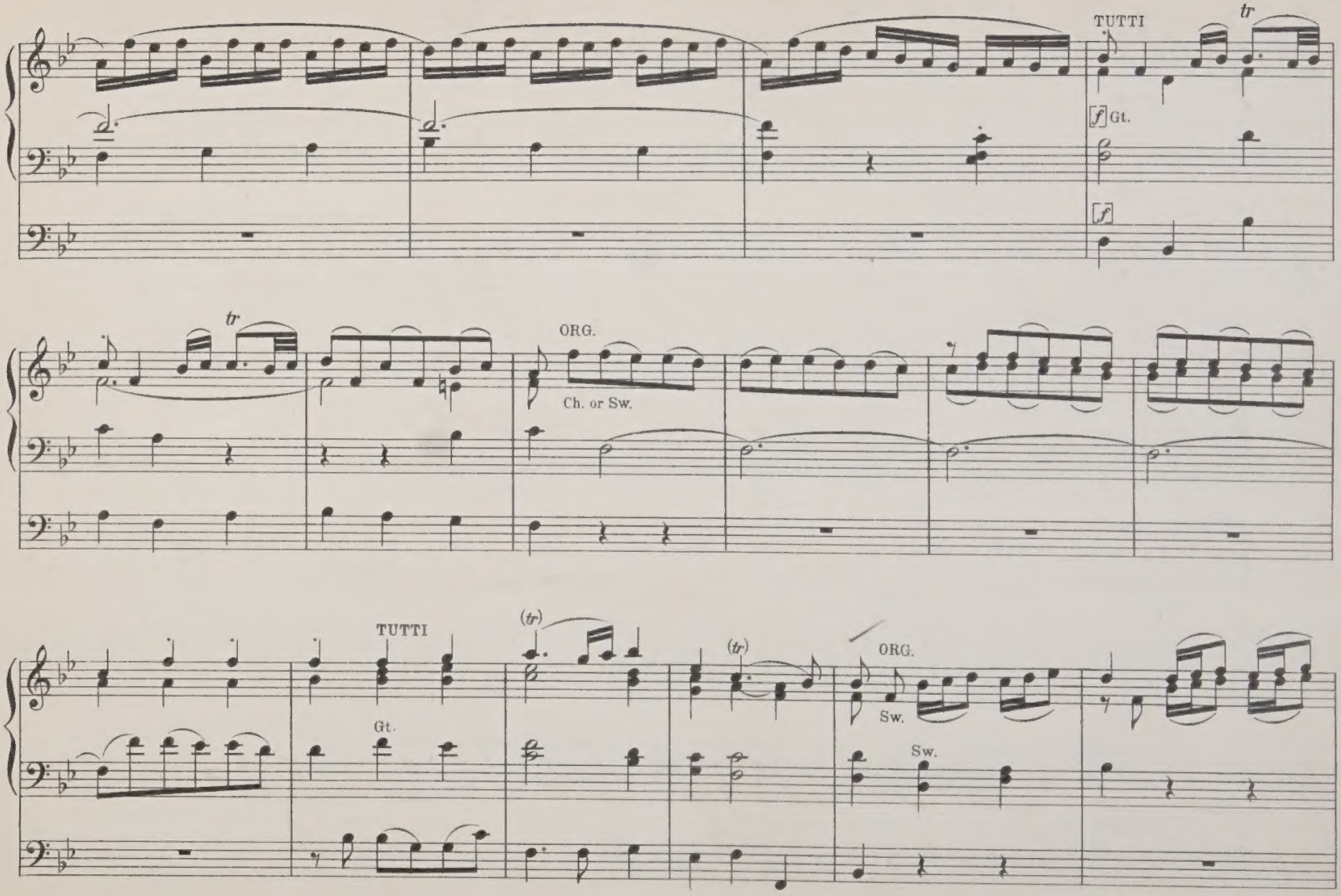


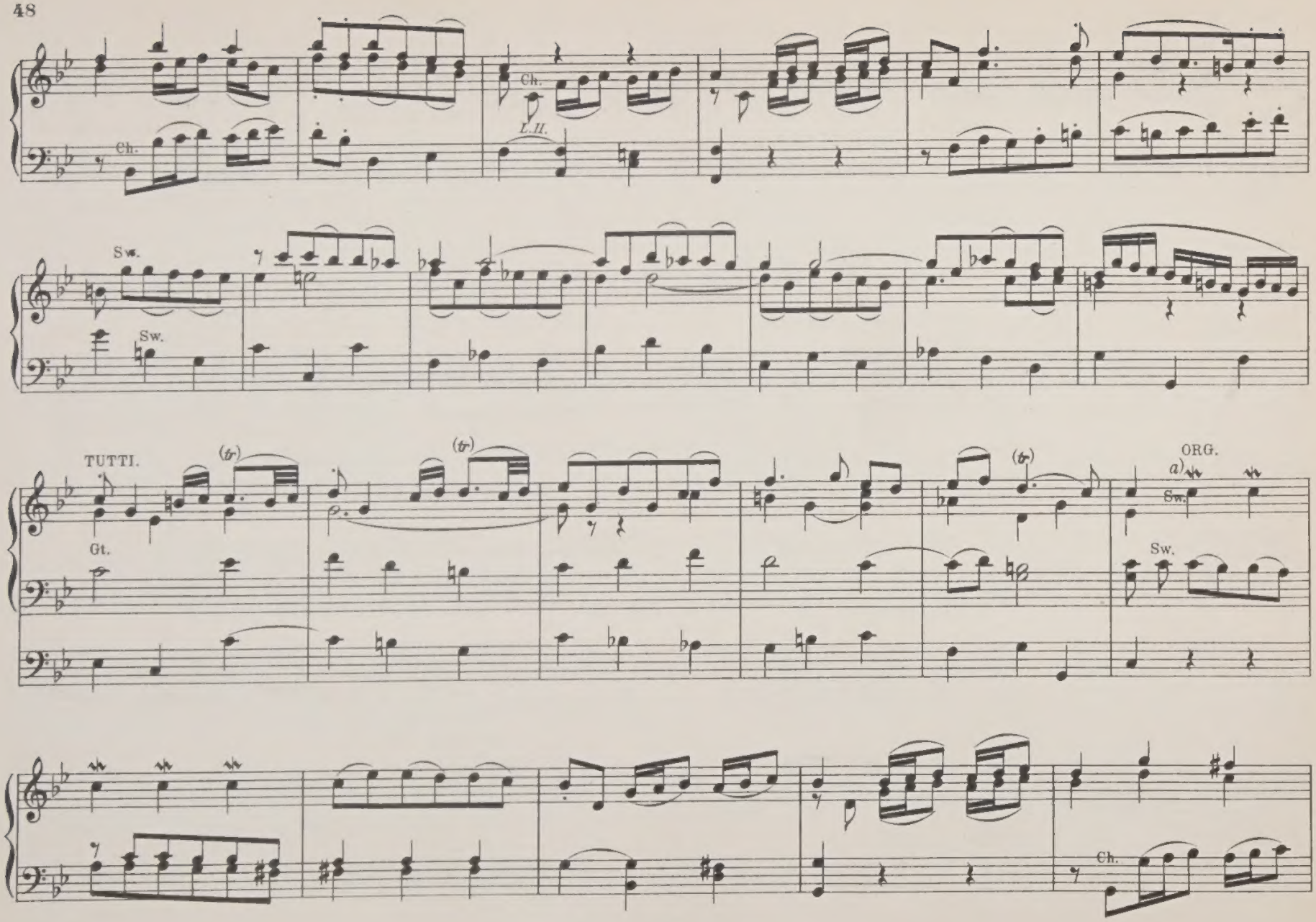

TUTTI
ORCH.
(tr)
Gt.
Sw.
Ch.
Gt. to Ped.
Ped. uncoupled.
sempre staccº
TUTTI
ORCH.
Gt.
Sw.
Ch.
Gt. to Ped.
Ped. uncoupled.
TUTTI
(tr)
Gt.
f
p Sw. (senza Oboe)
ad libitum
f
p


Allegro. (♩=100)
TUTTI
tr
tr
tr
[f] Gt.
[f]
(tr)
p Ch.
ORG.
(tr)
(tr)
(tr)
[p]

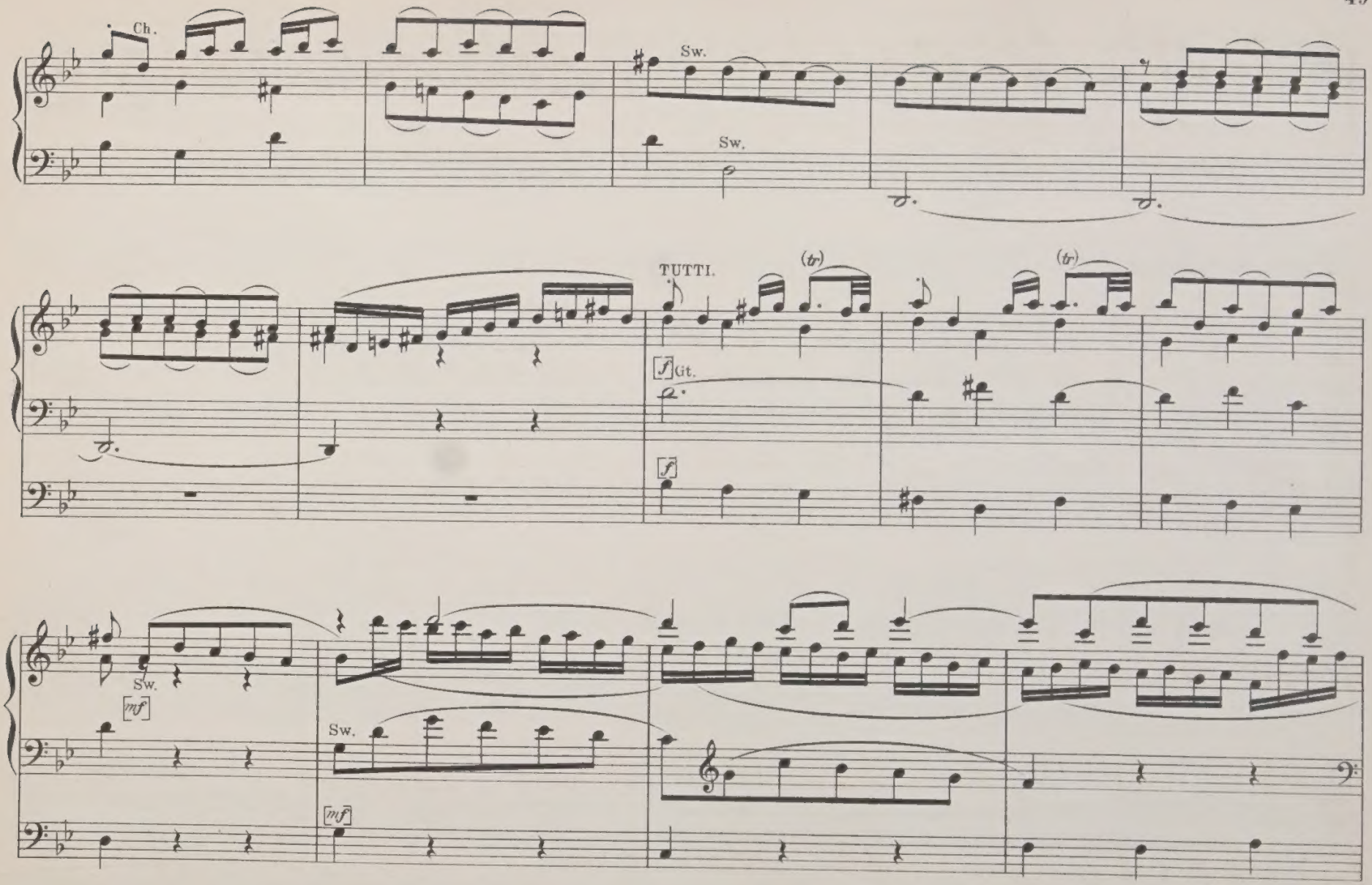

(tr)
(tr)
(tr)
(tr)
Sw. [p]
Sw.
(tr)
(tr)
Ch.

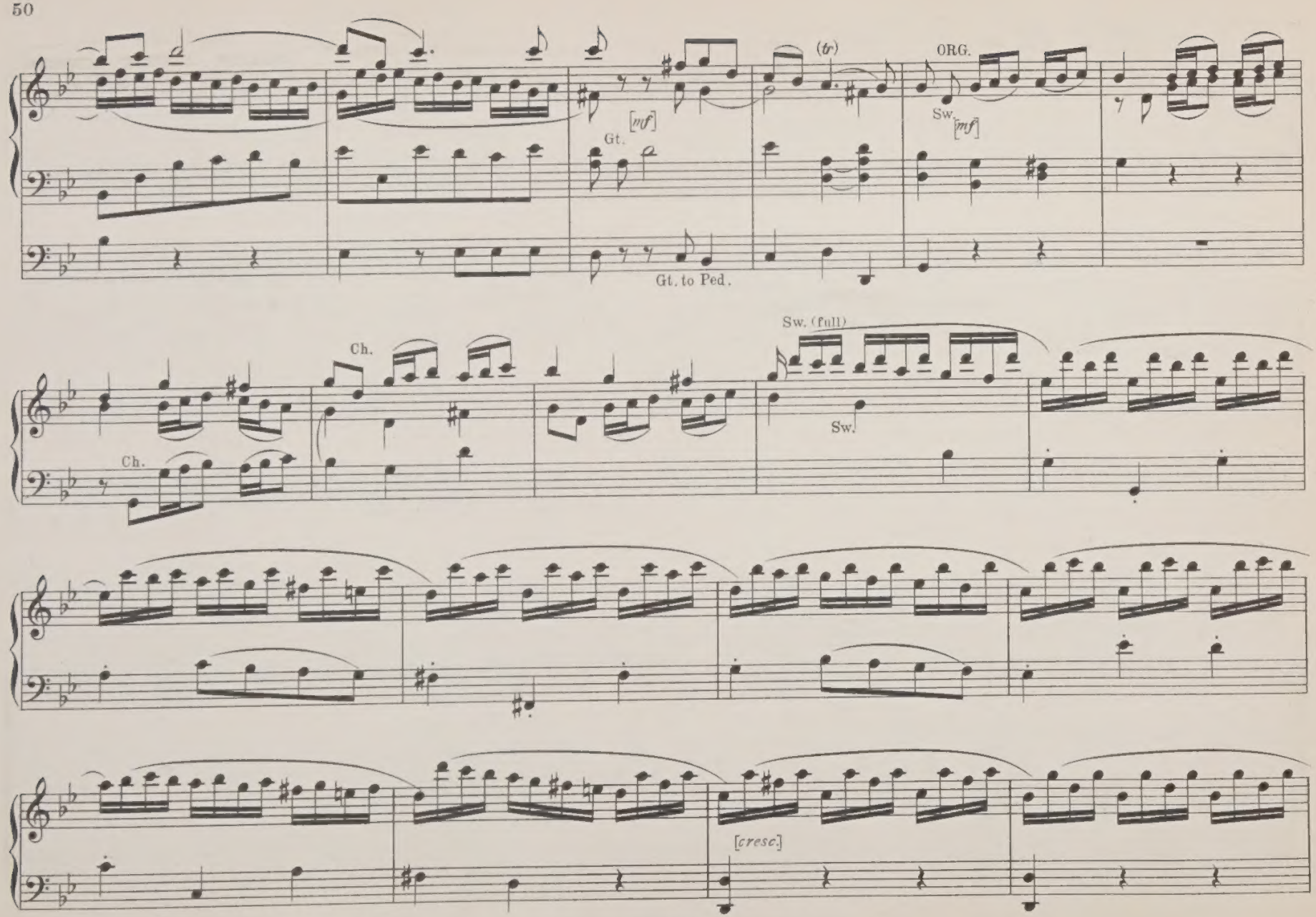

TUTTI.
(tr)
(tr)
(tr)
ORG.
Sw.
(tr)
[f] Gt.
Sw.
[f]
(tr)
(tr)
(tr)
tr
(tr)
increase Sw.
[cresc.]

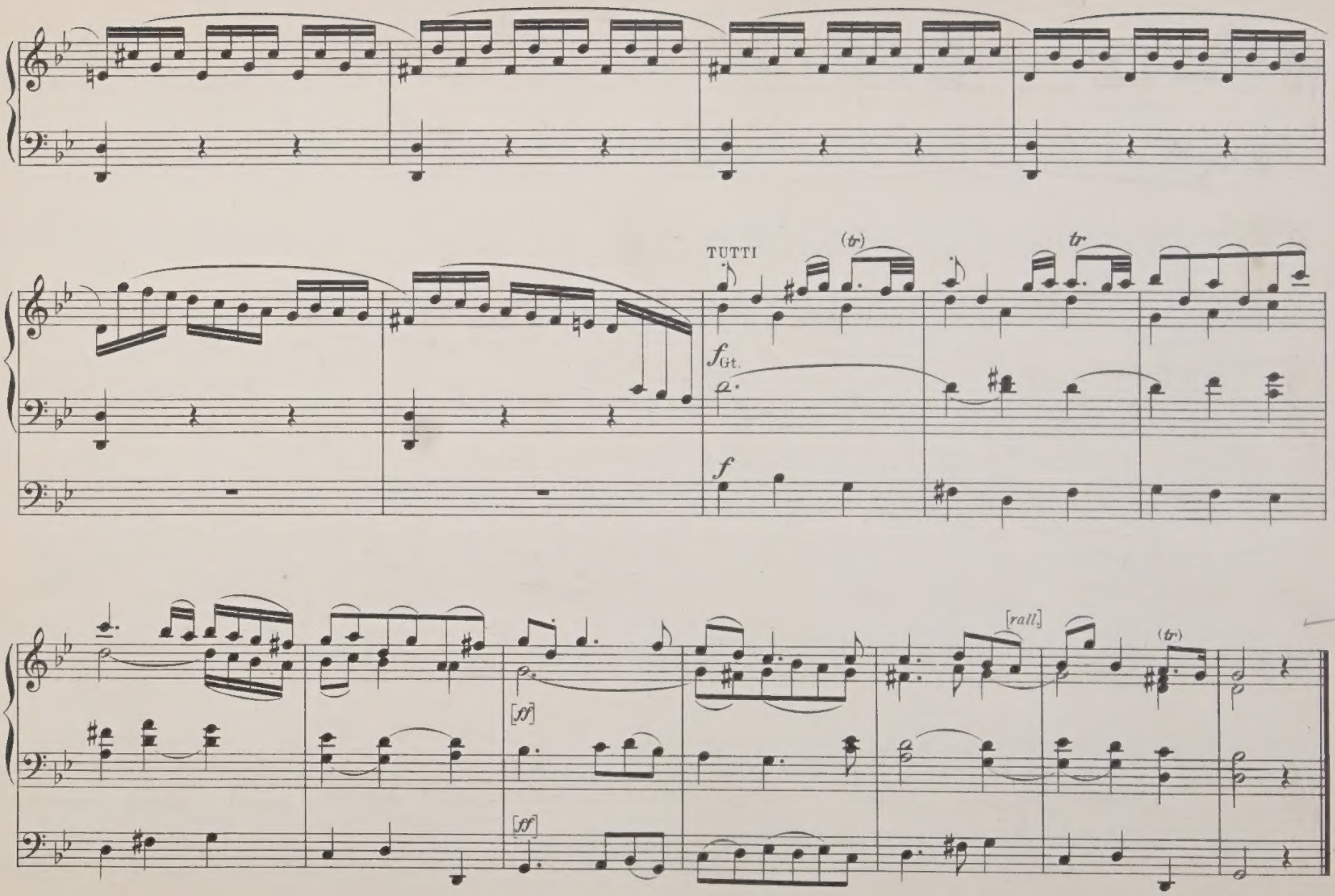

TUTTI
tr
[f] Gt.
[f]
tr
ORG.
Ch. or Sw.
TUTTI
Gt.
(tr)
(tr)
ORG.
Sw.
Sw.

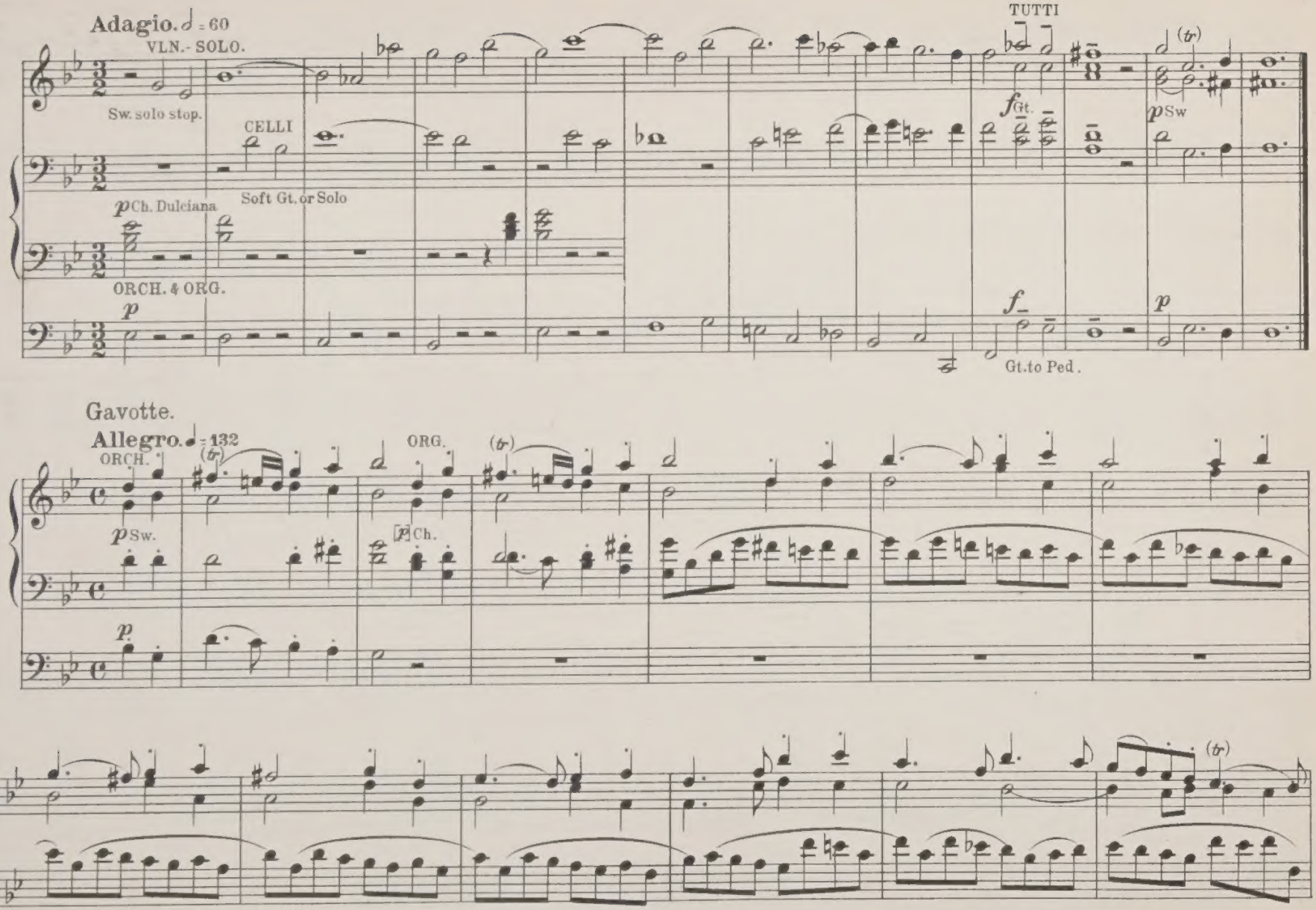


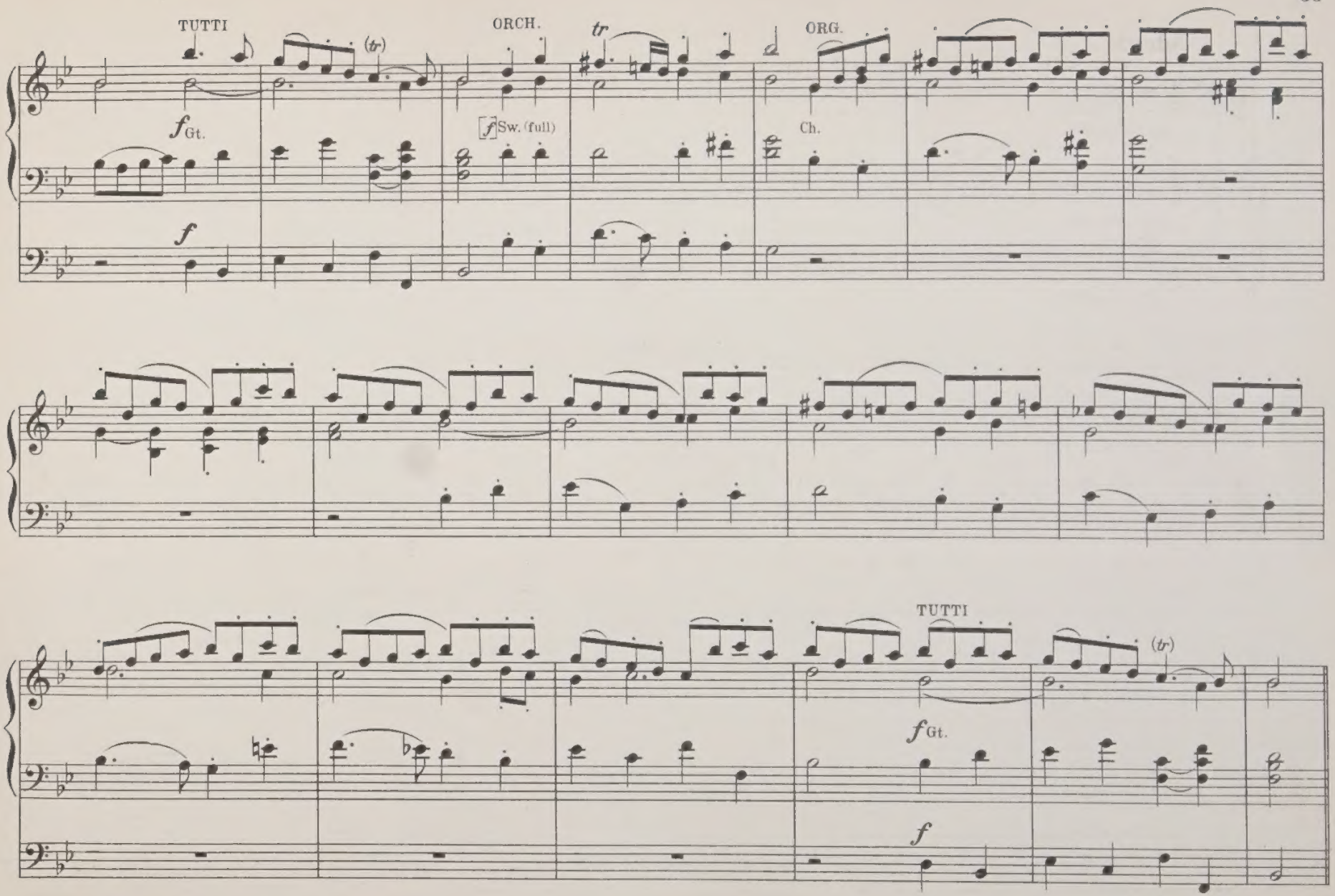
a)

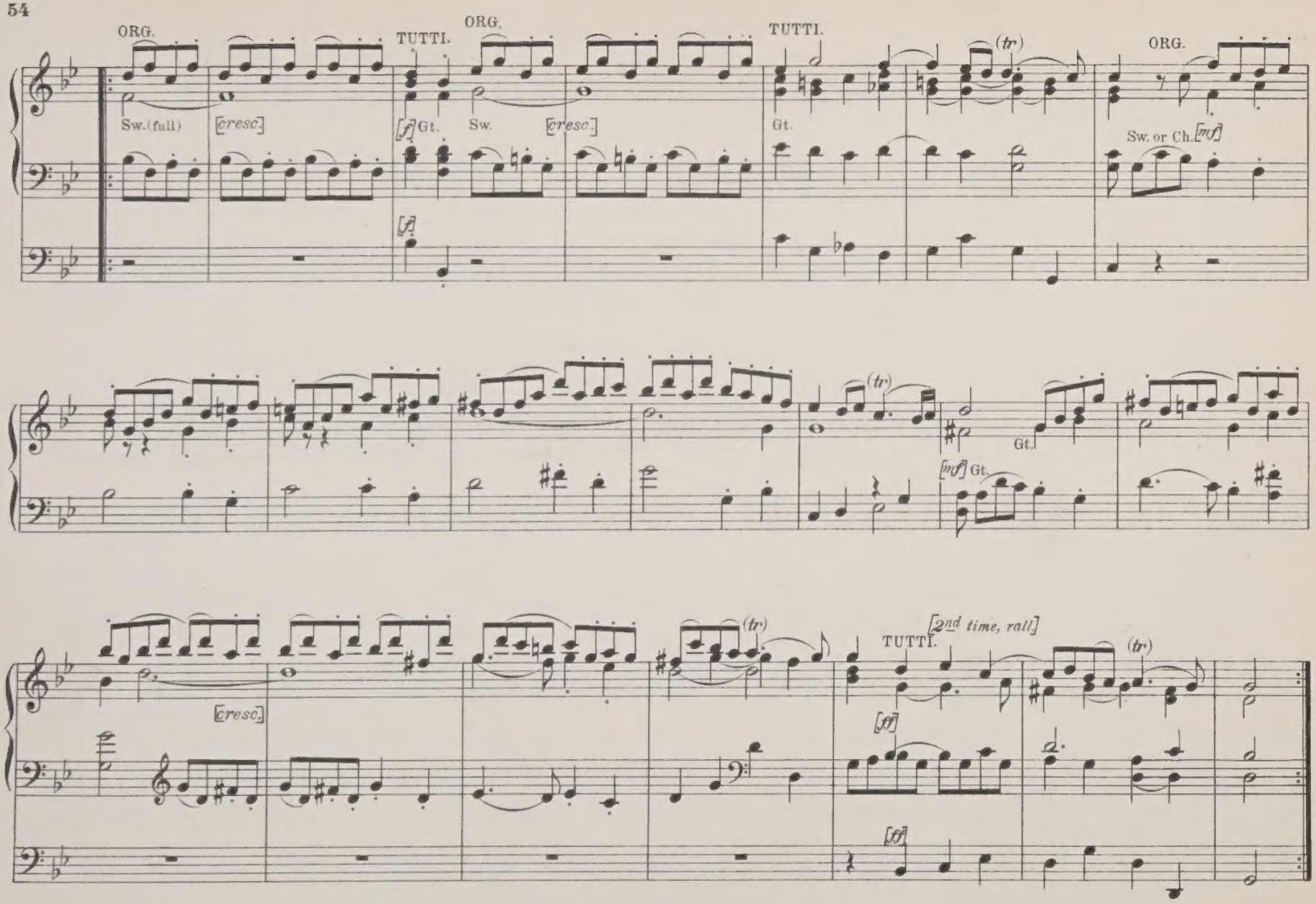

Ch.
Sw.
Sw.
TUTTI.
(tr)
(tr)
f Gt.
f
Sw.
mf
Sw.
mf


(tr)
ORG.
Sw.
[mf]
Gt.
[mf]
Gt. to Ped.
Ch.
Ch.
Sw. (full)
Sw.
[cresc.]


TUTTI
(tr)
tr
f Gt.
f
[rall.]
(tr)
[ff]
[ff]


Adagio. ♩ = 60
VLN.- SOLO.
Sw. solo stop.
CELLI
Soft Gt. or Solo
p Ch. Dulciana
ORCH. & ORG.
p
TUTTI
f Gt.
p Sw
f
p
Gt. to Ped.
Gavotte.
Allegro. ♩ = 132
ORCH.
p Sw.
p
ORG.
p Ch.


TUTTI
ORCH.
ORG.
f Gt.
f Sw. (full)
Ch.
f
TUTTI
f Gt.
f

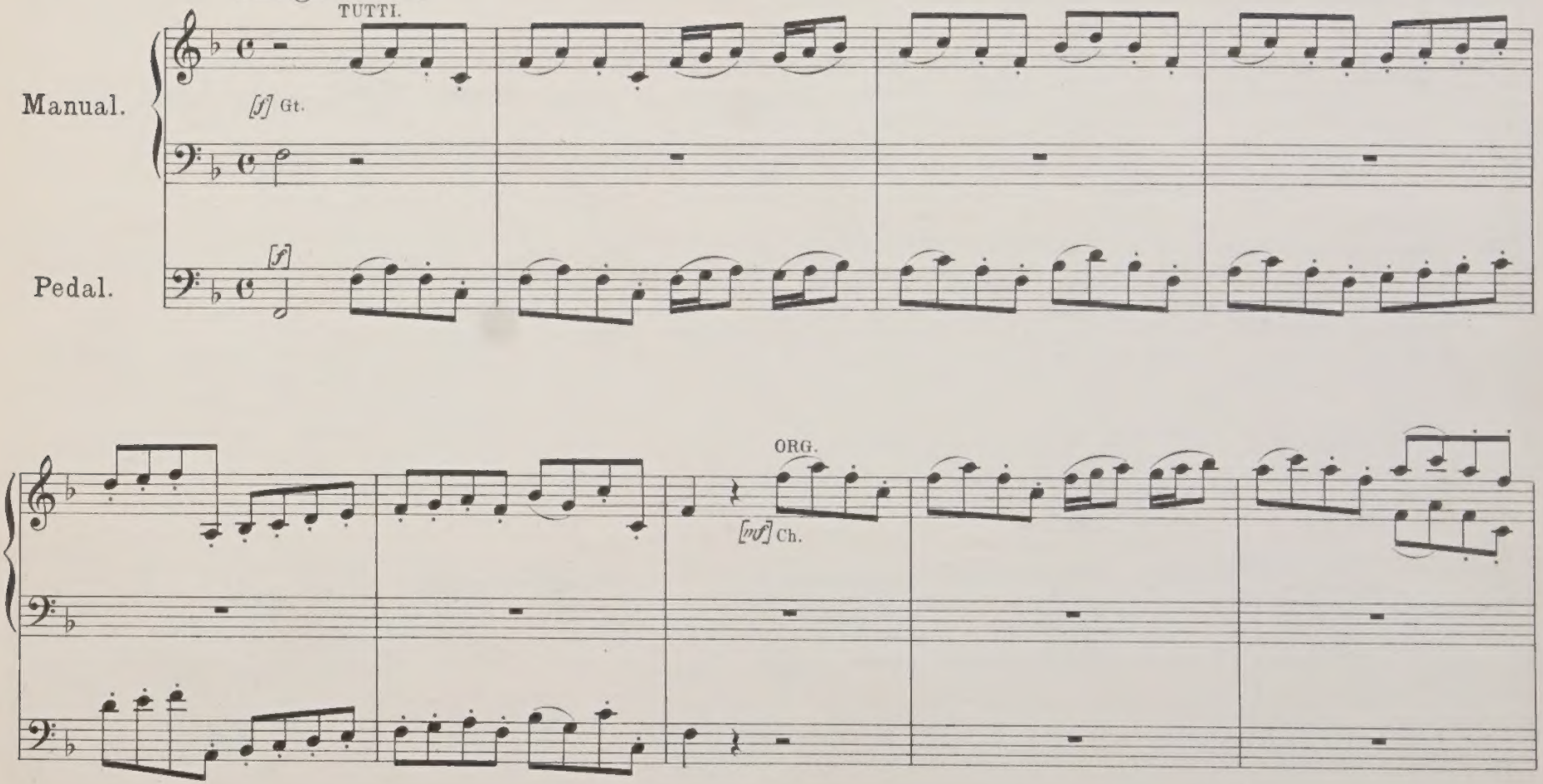

ORG.
Sw.(full)
[cresc.]
TUTTI.
ORG.
[f] Gt.
Sw.
[cresc.]
TUTTI.
Gt.
(tr)
ORG.
Sw. or Ch. [mf]
(tr)
Gt.
[mf] Gt.
[cresc.]
(tr)
[2nd time, rall]
TUTTI.
(tr)
[ff]
[ff]

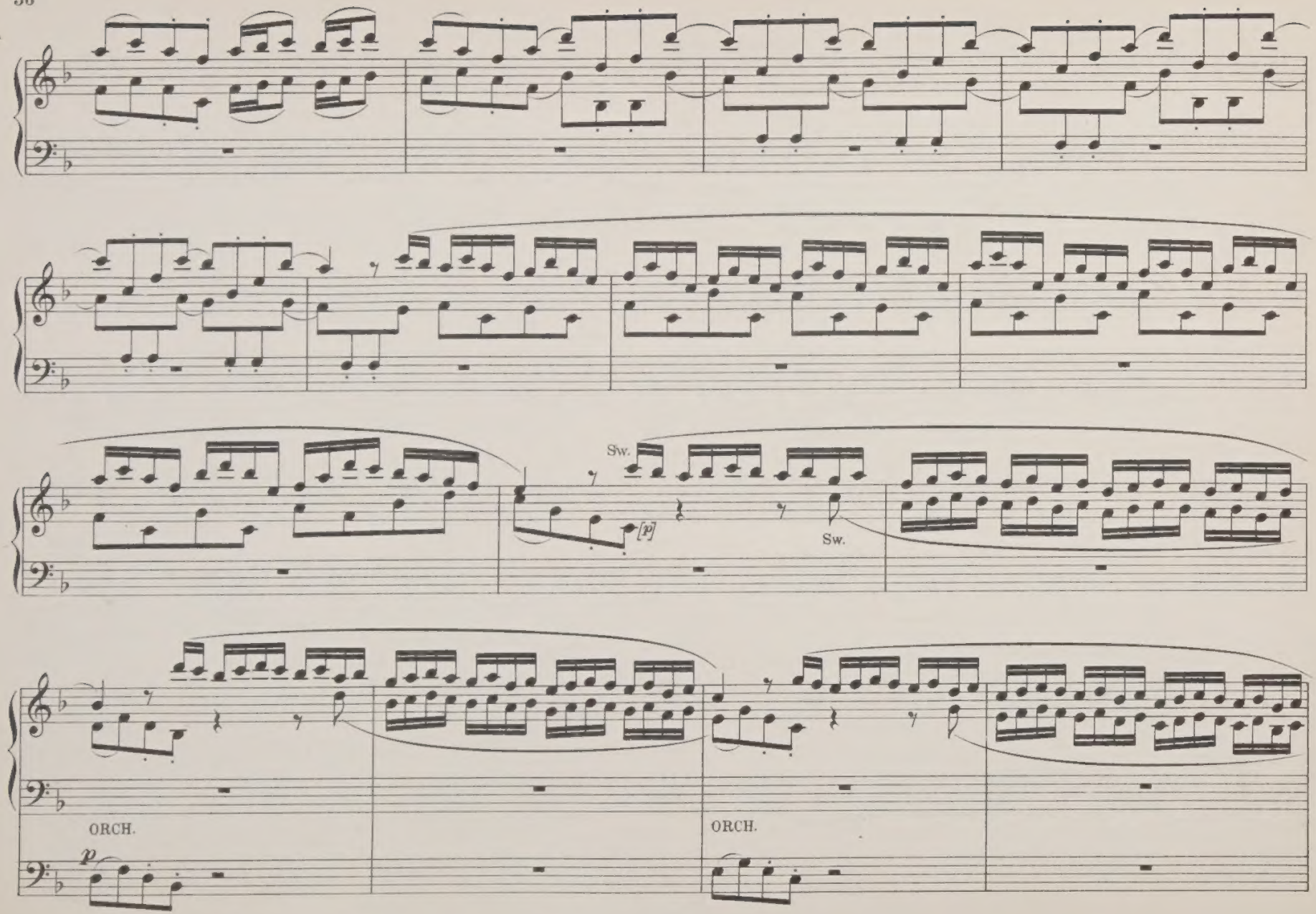
Concerto IV.

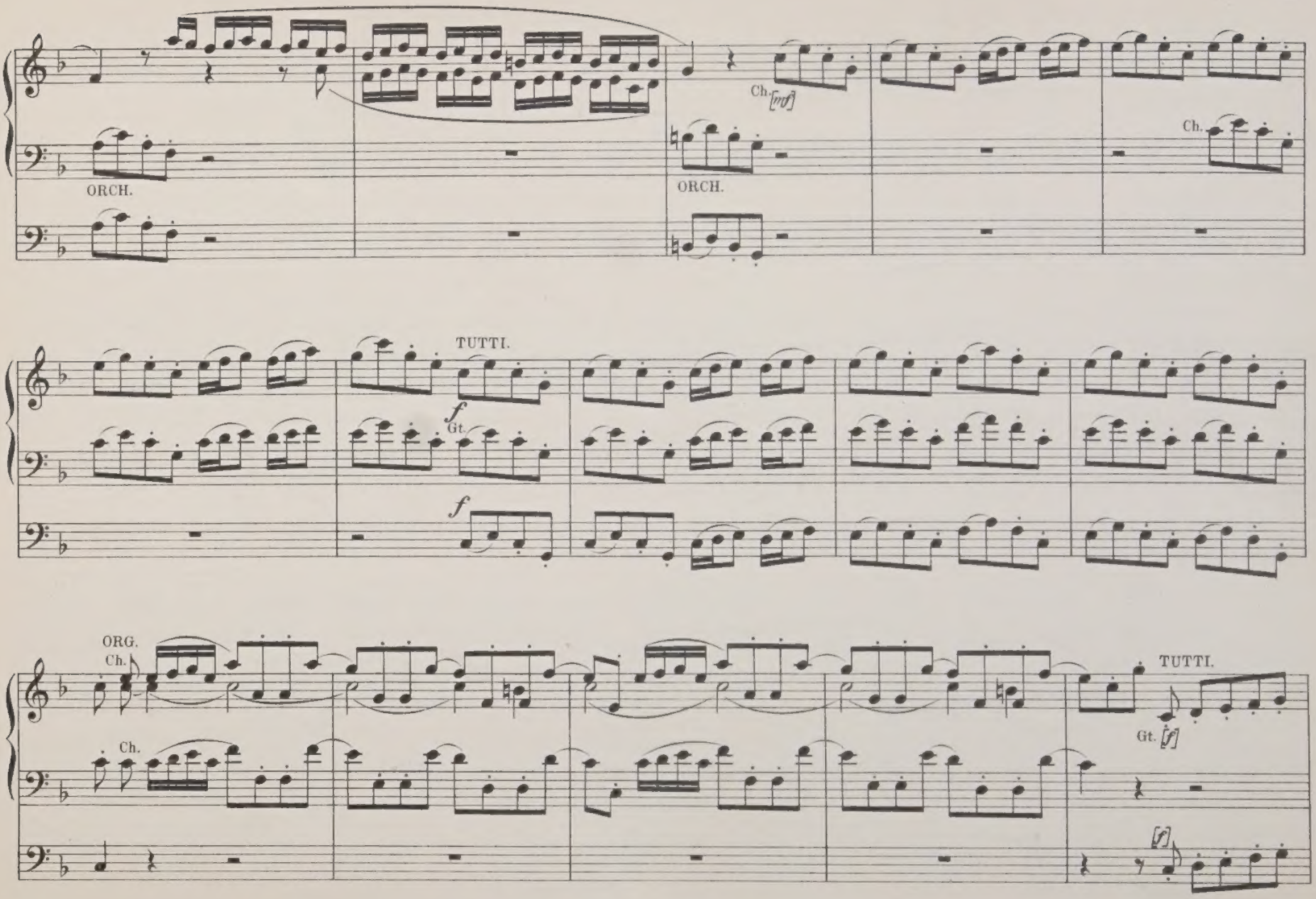
Allegro. (♩ = 112.)

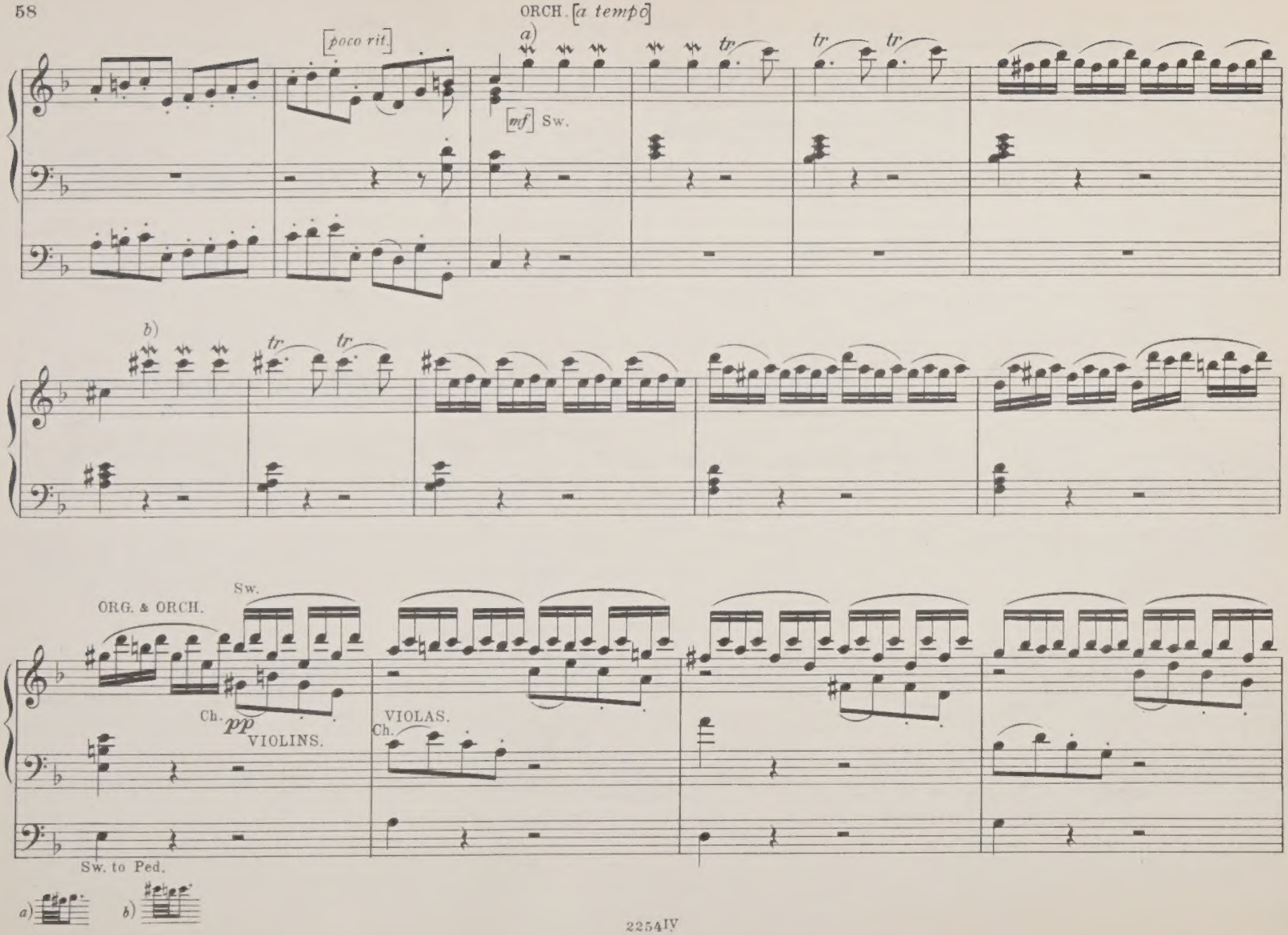
TUTTI.

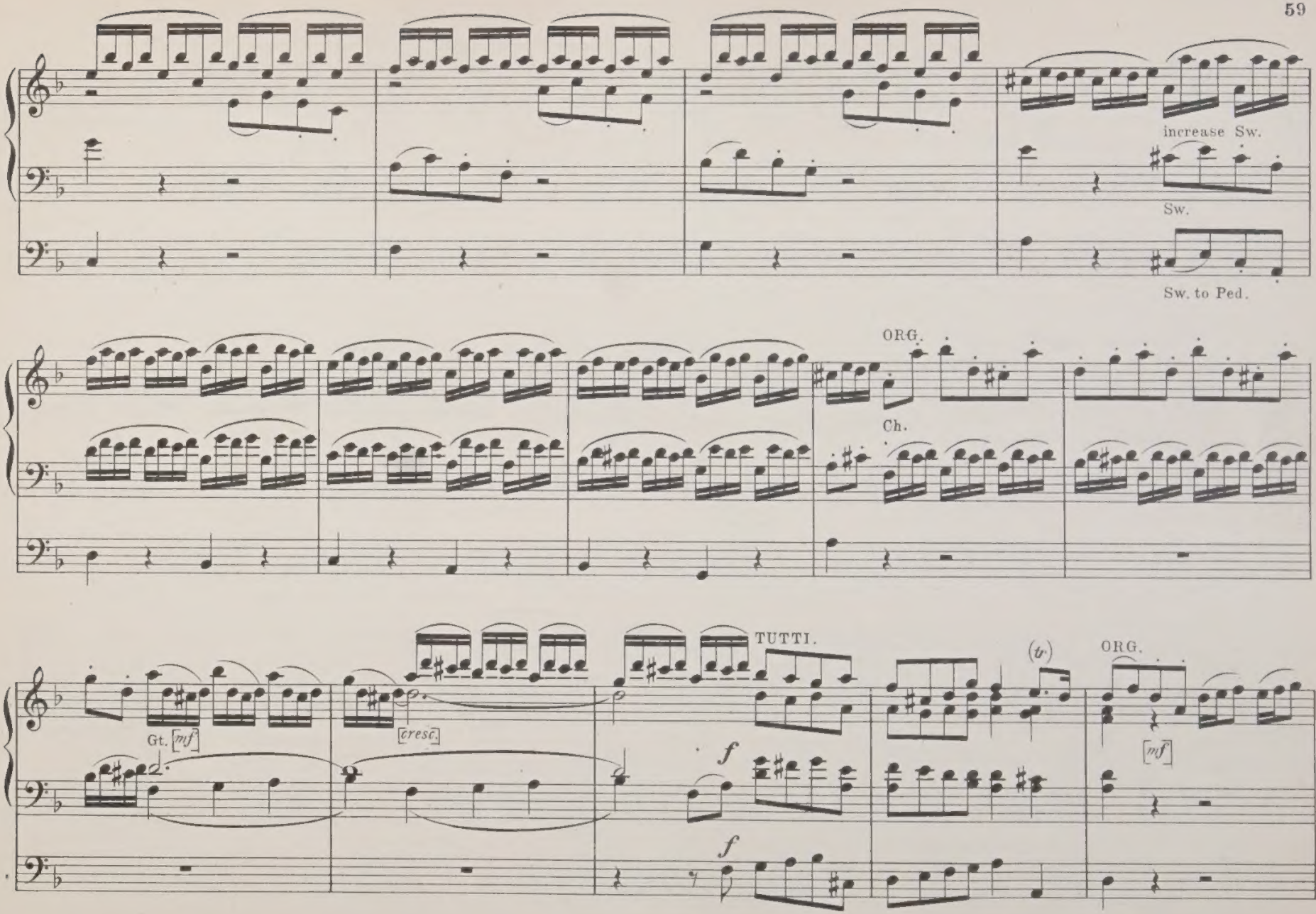
G. F. Handel.

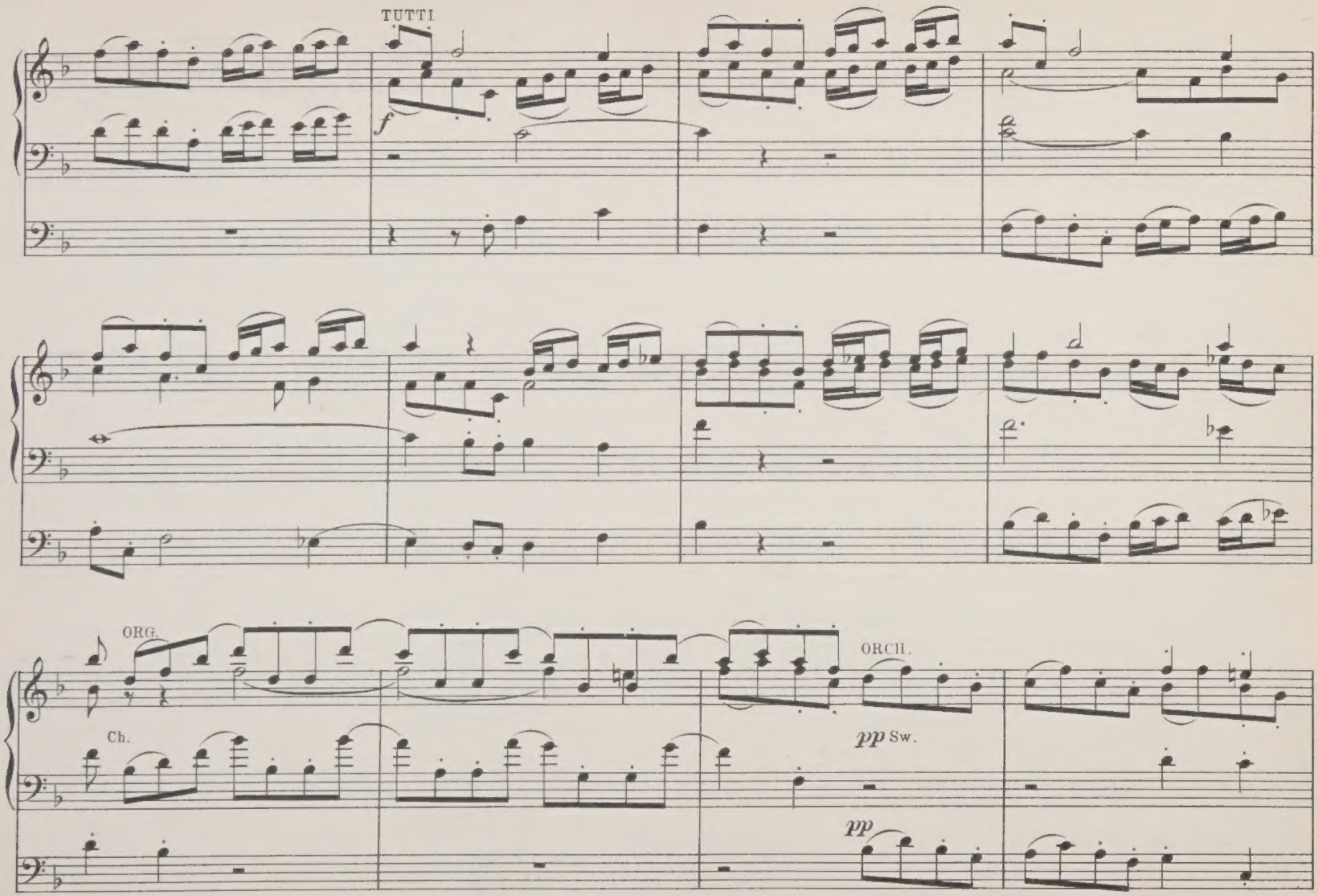


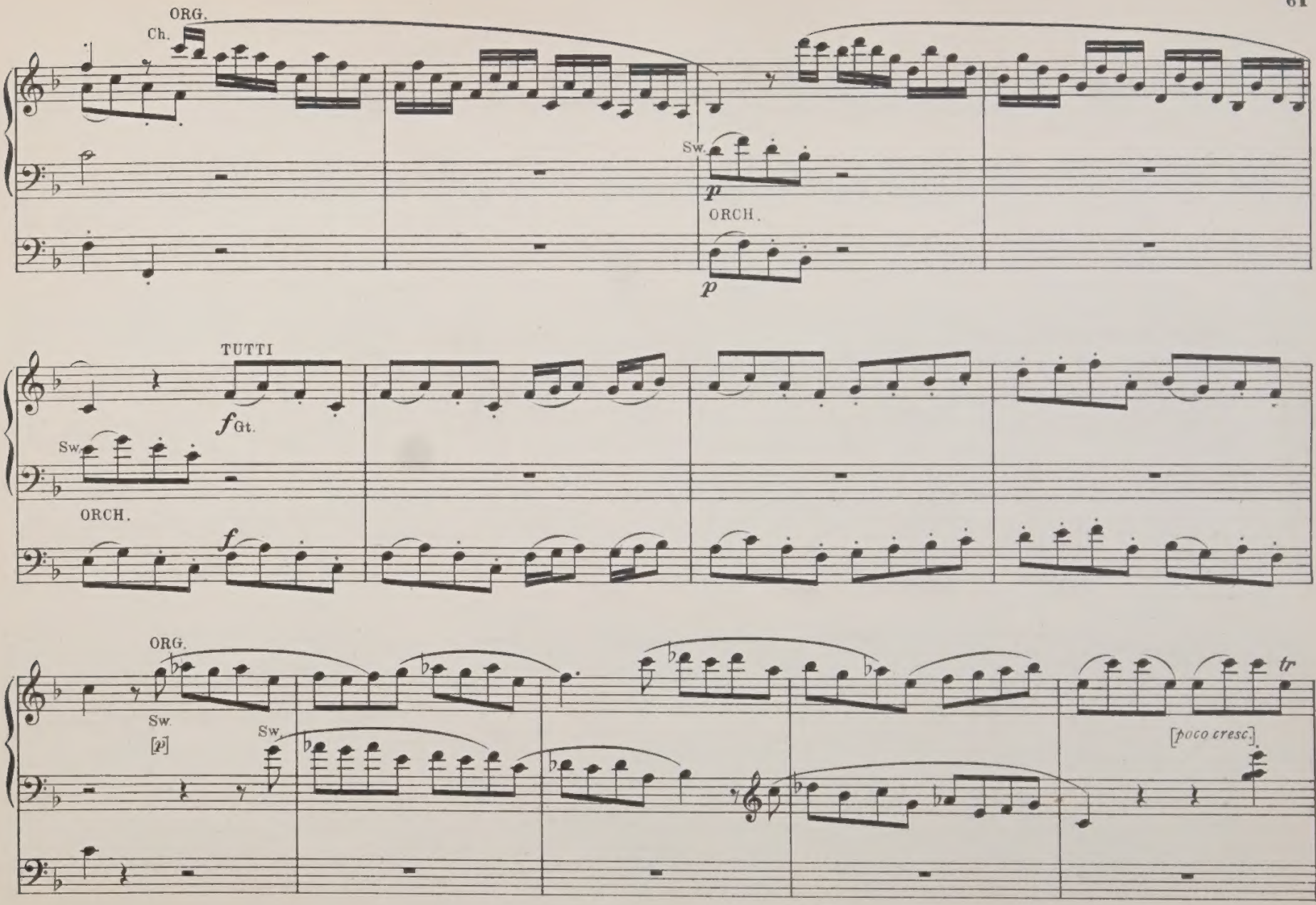

Sw.
[p]
Sw.
ORCH.
p
ORCH.

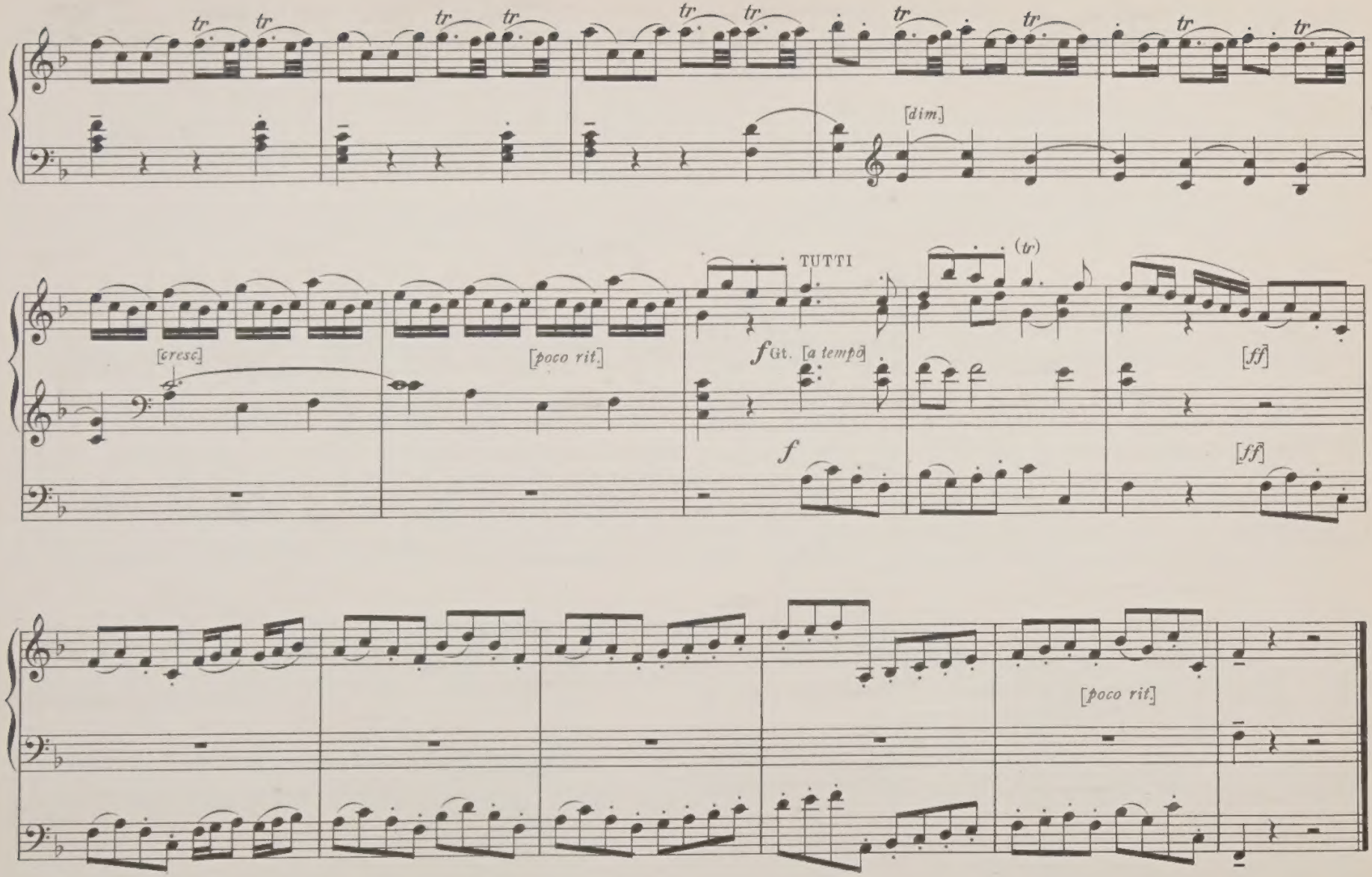

ORCH.
Ch.
[mf]
ORCH.
Ch.
TUTTI.
f
Gt.
f
ORG.
Ch.
Ch.
TUTTI.
Gt.
[f]
[f]

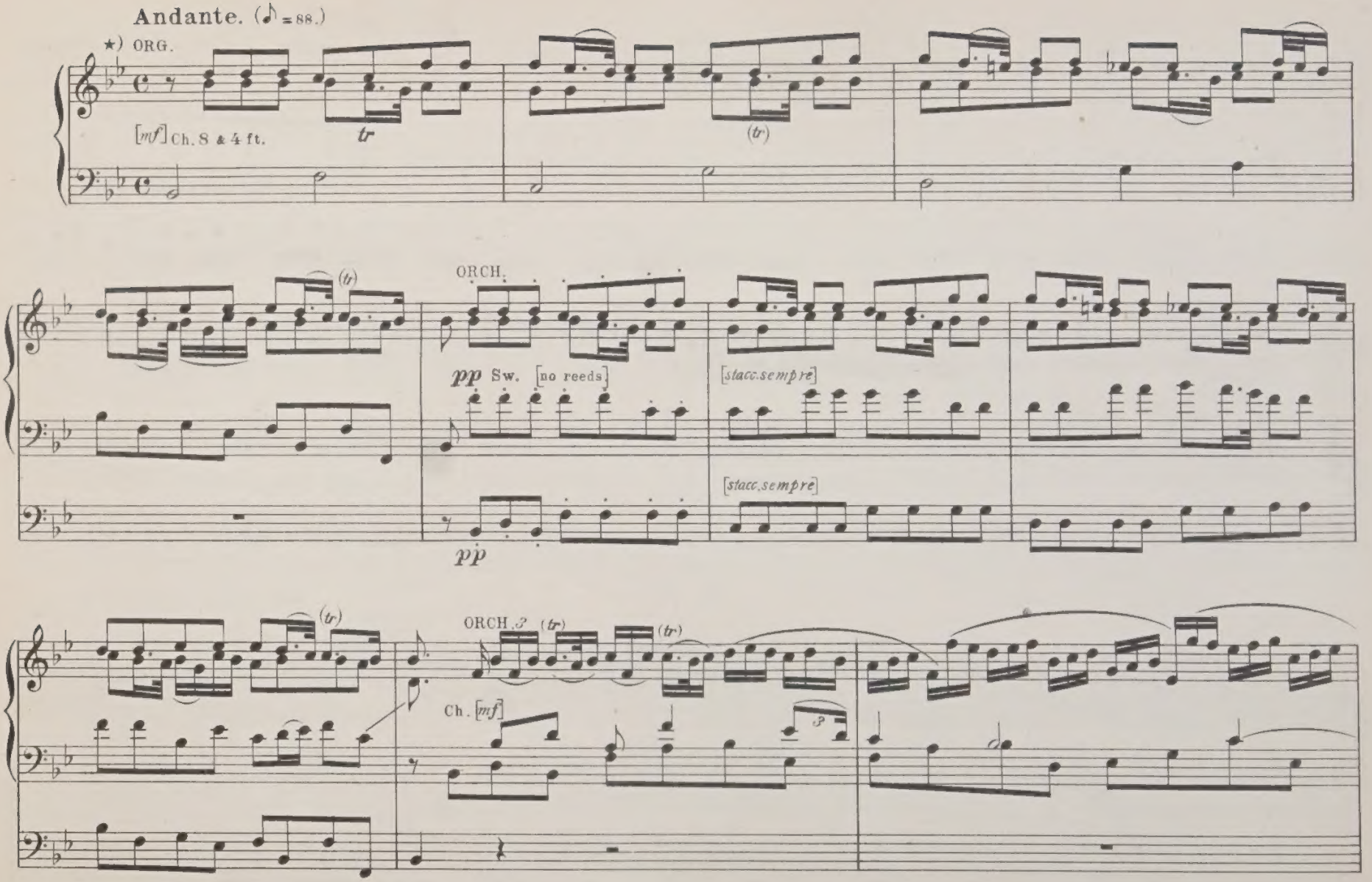

ORCH. [a tempo]
[poco rit.]
a)
[mf] Sw.
tr
b)
ORG. & ORCH.
Sw.
Ch.
pp
VIOLINS.
VIOLAS.
Ch.
Sw. to Ped.
a)
b)


increase Sw.
Sw.
Sw. to Ped.
ORG.
Ch.
TUTTI.
(tr)
ORG.
Gt. [mf]
[cresc.]
f
f
[mf]

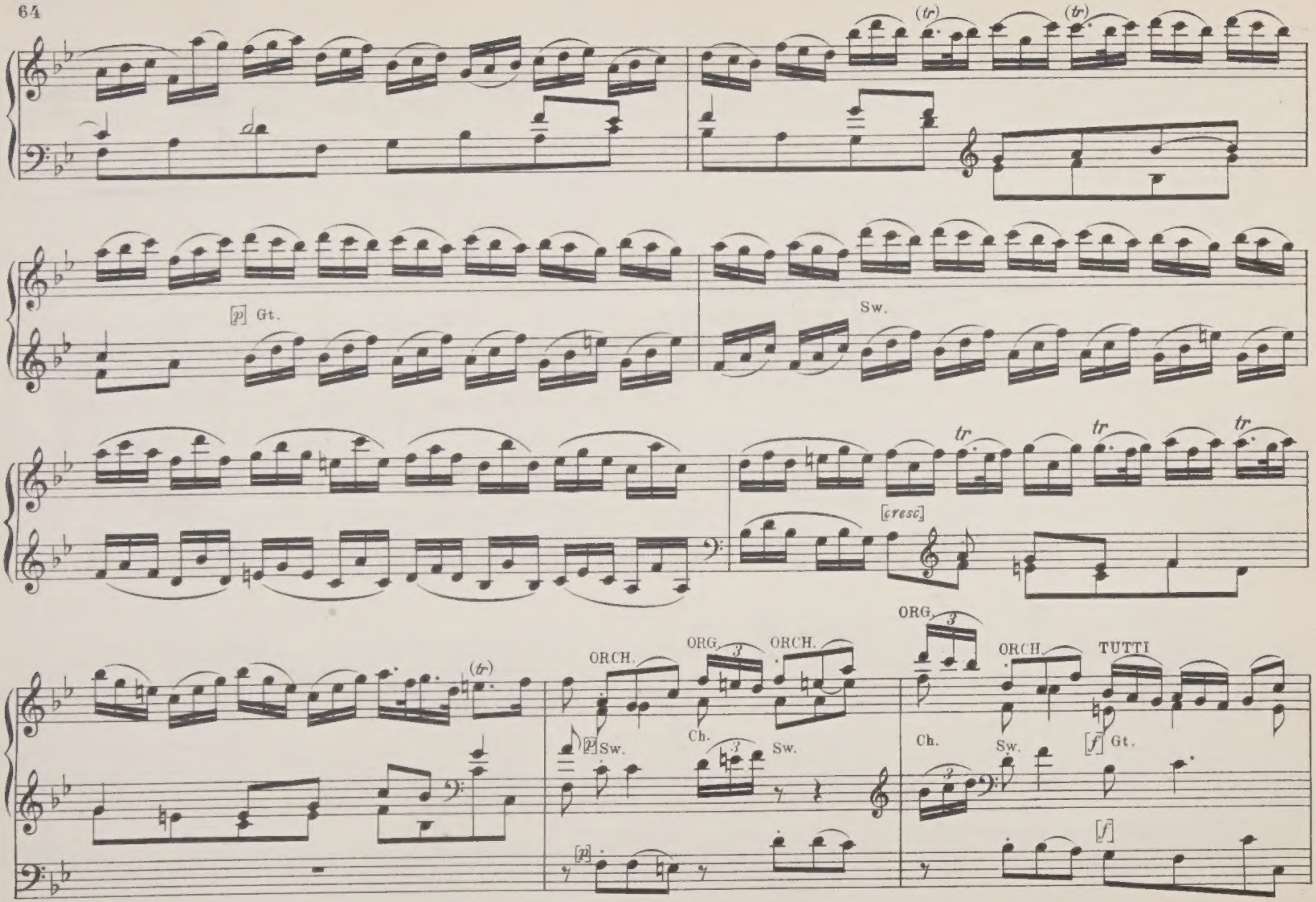

TUTTI
f
ORG.
Ch.
ORCH.
pp Sw.
pp

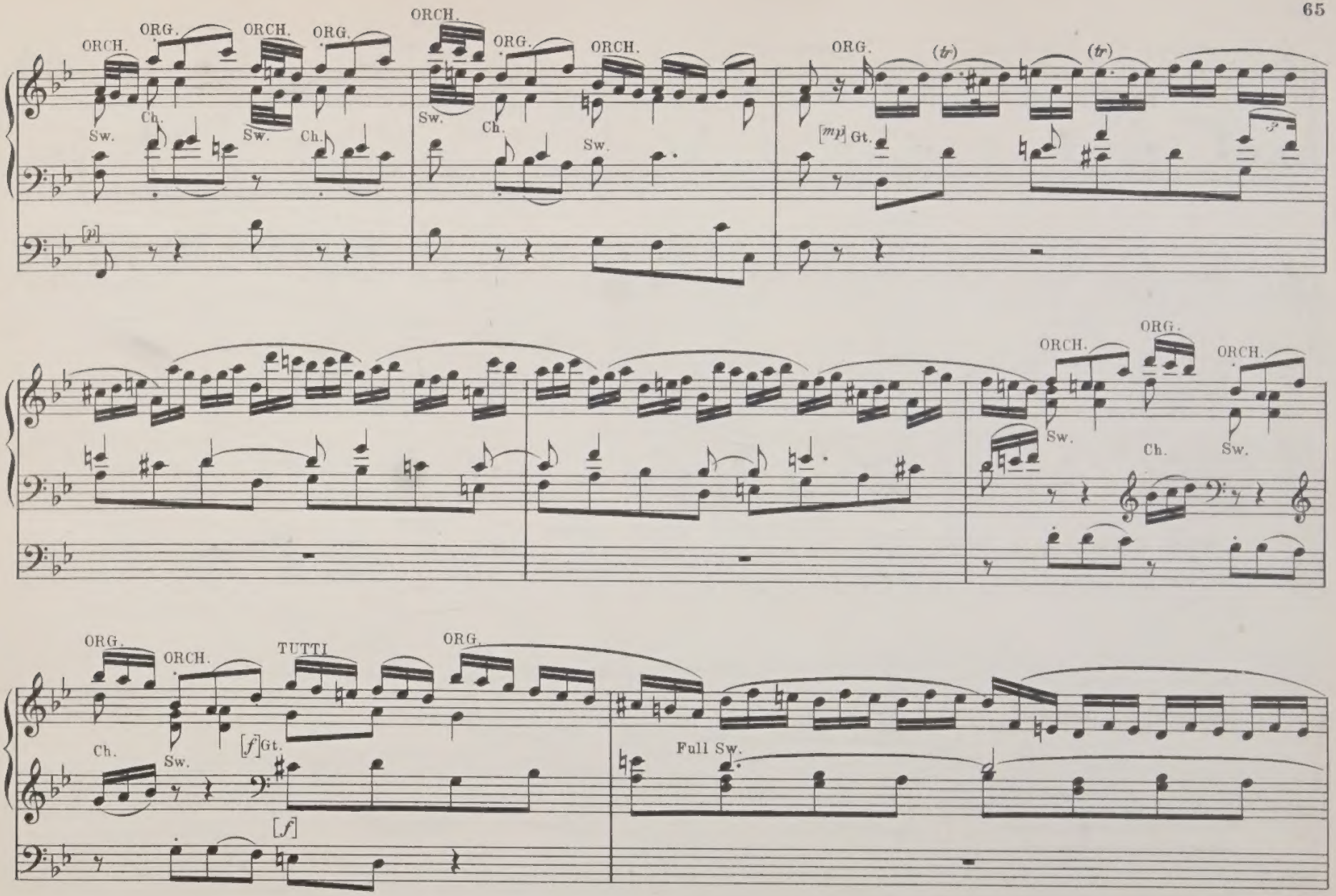

ORG.
Ch.
Sw.
p
ORCH.
p
TUTTI
f Gt.
Sw.
ORCH.
f
ORG.
Sw.
[p]
Sw.
tr
[poco cresc.]

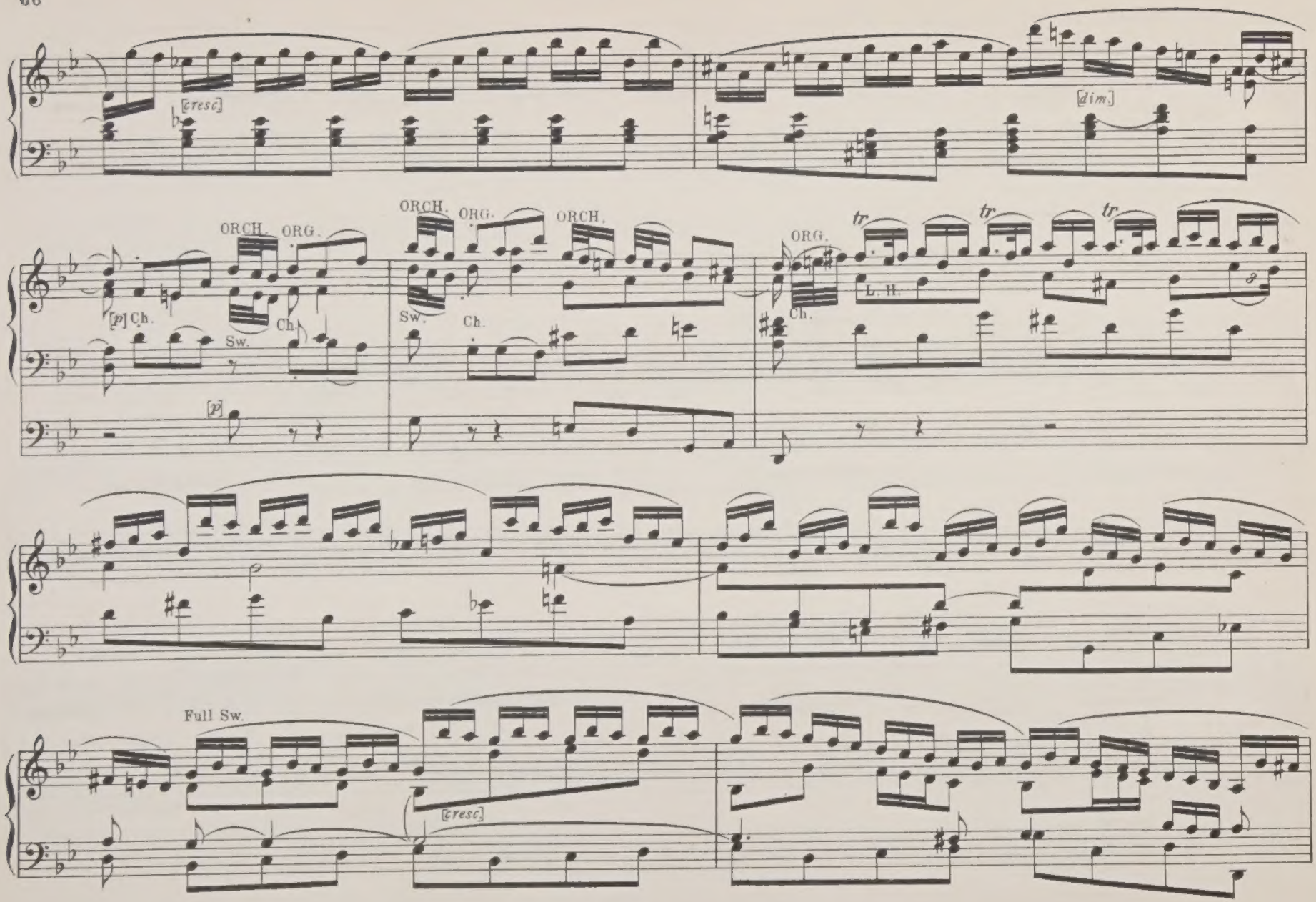

tr
[dim.]
[cresc.]
[poco rit.]
TUTTI
(tr)
f Gt. [a tempo]
f
[ff]
[ff]
[poco rit.]

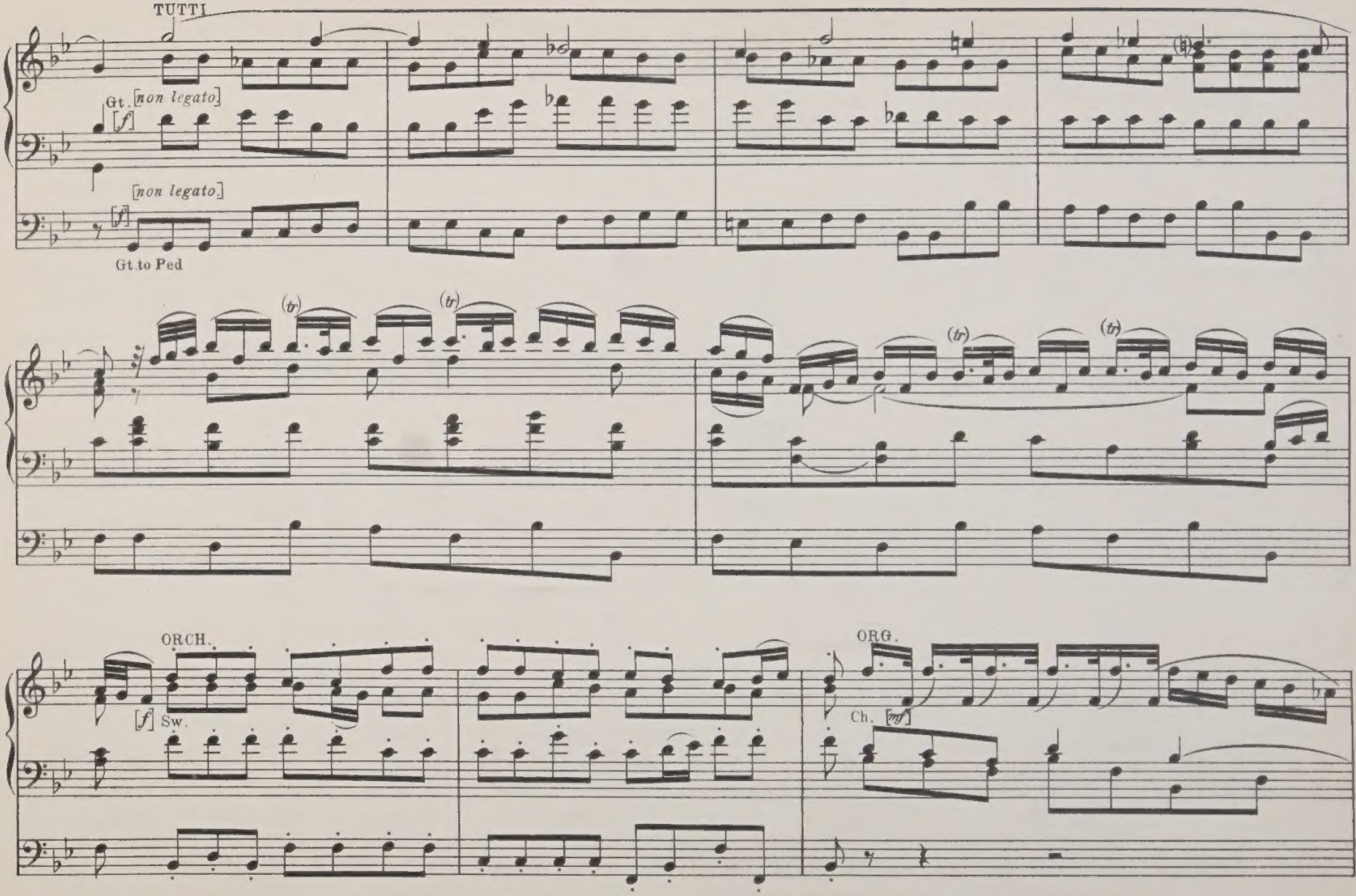


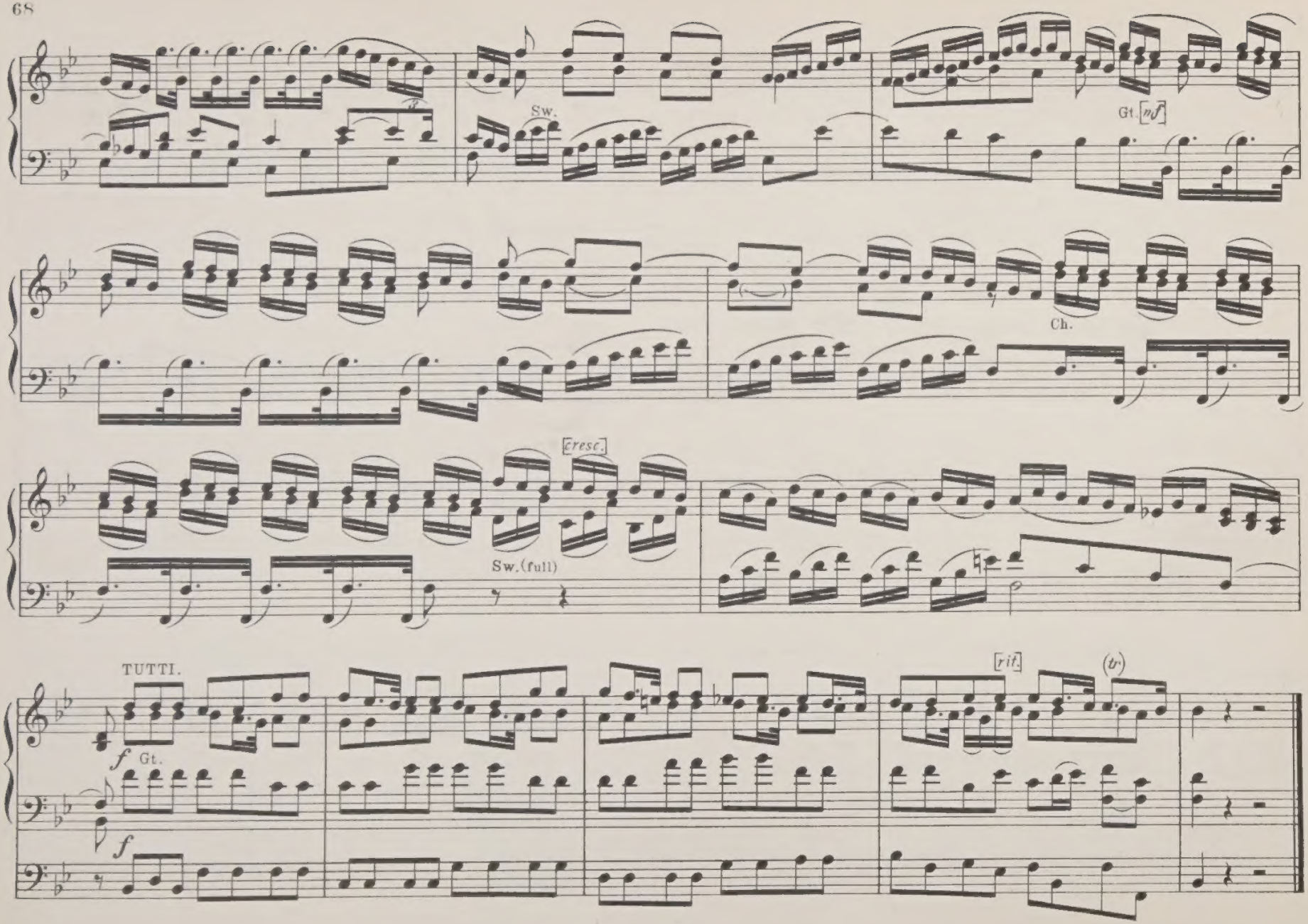
★) Handel's registration is as follows:- Open Diapason, Stopt Diapason & Flute.

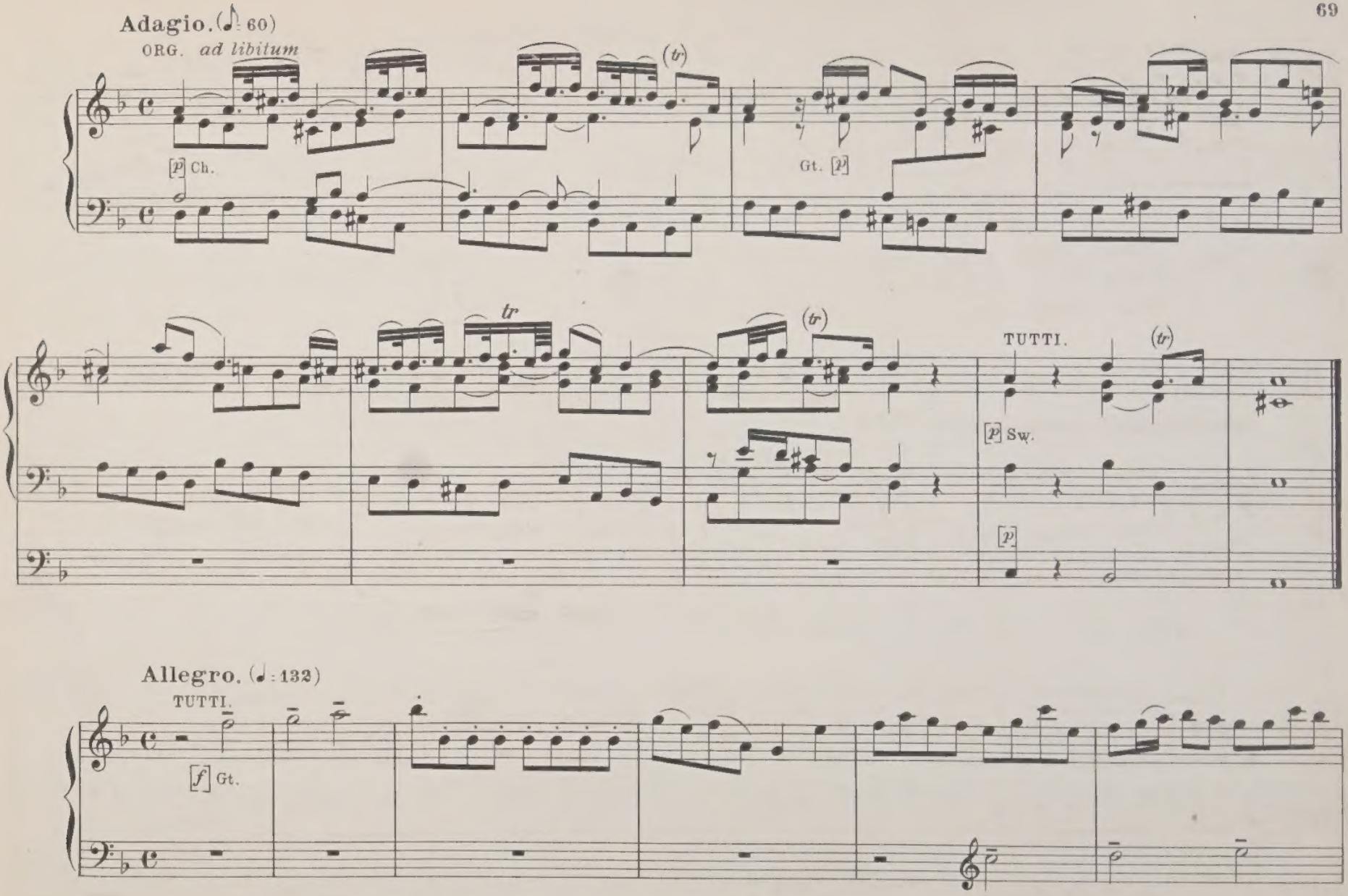

(tr)
(tr)
[p] Gt.
Sw.
tr
tr
tr
[cresc.]
(tr)
ORCH.
ORG.
ORCH.
ORG.
ORCH.
TUTTI
[p] Sw.
Ch.
Sw.
Ch.
Sw.
[f] Gt.
[p]
[f]

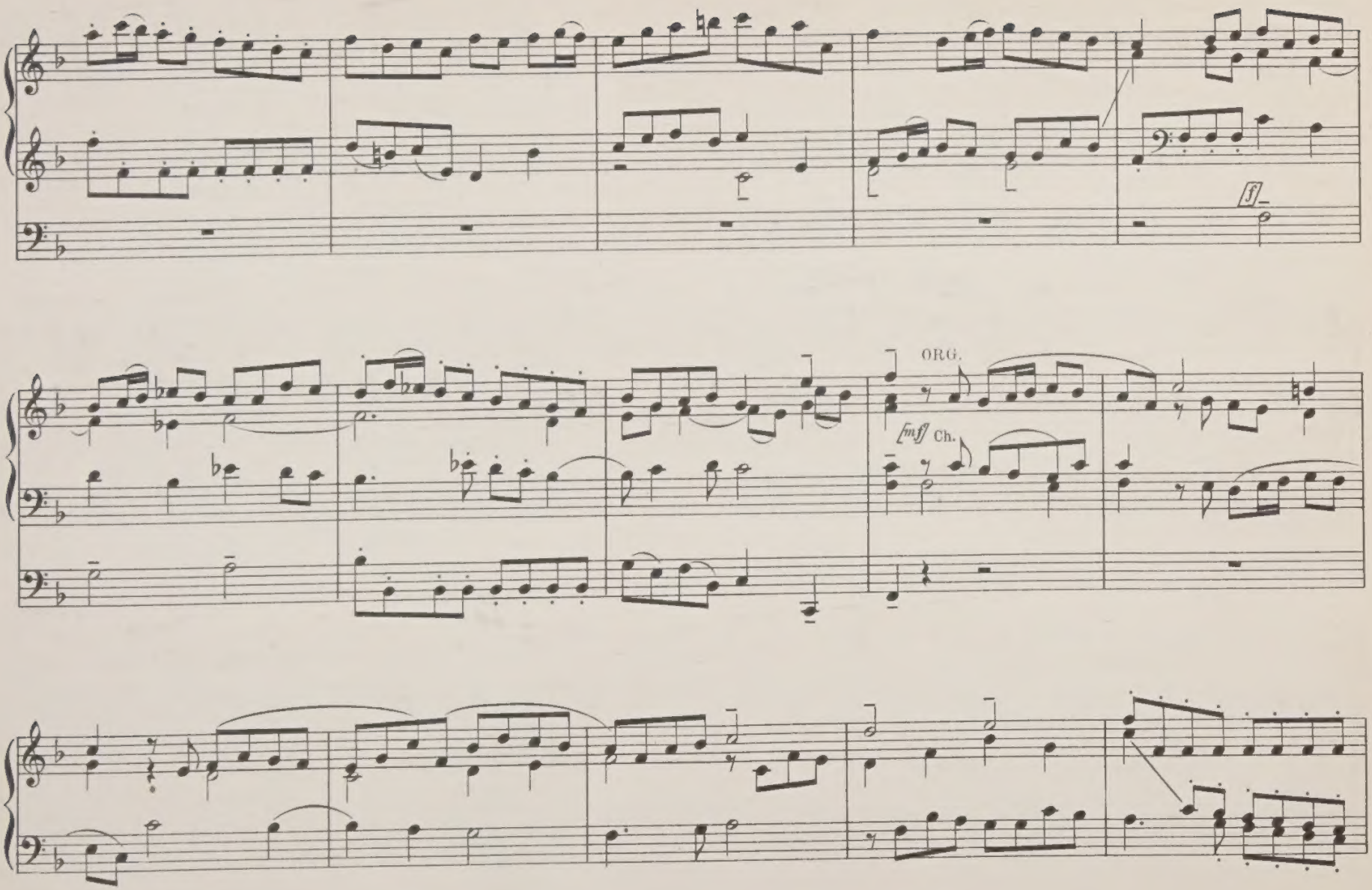

ORCH.
ORG.
ORCH.
ORG.
ORCH.
ORG.
ORCH.
ORG.
(tr)
(tr)
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
[mp] Gt.
[p]
ORG.
ORCH.
ORCH.
Sw.
Ch.
Sw.
ORG.
ORCH.
TUTTI
ORG.
Ch.
Sw.
[f] Gt.
[f]
Full Sw.

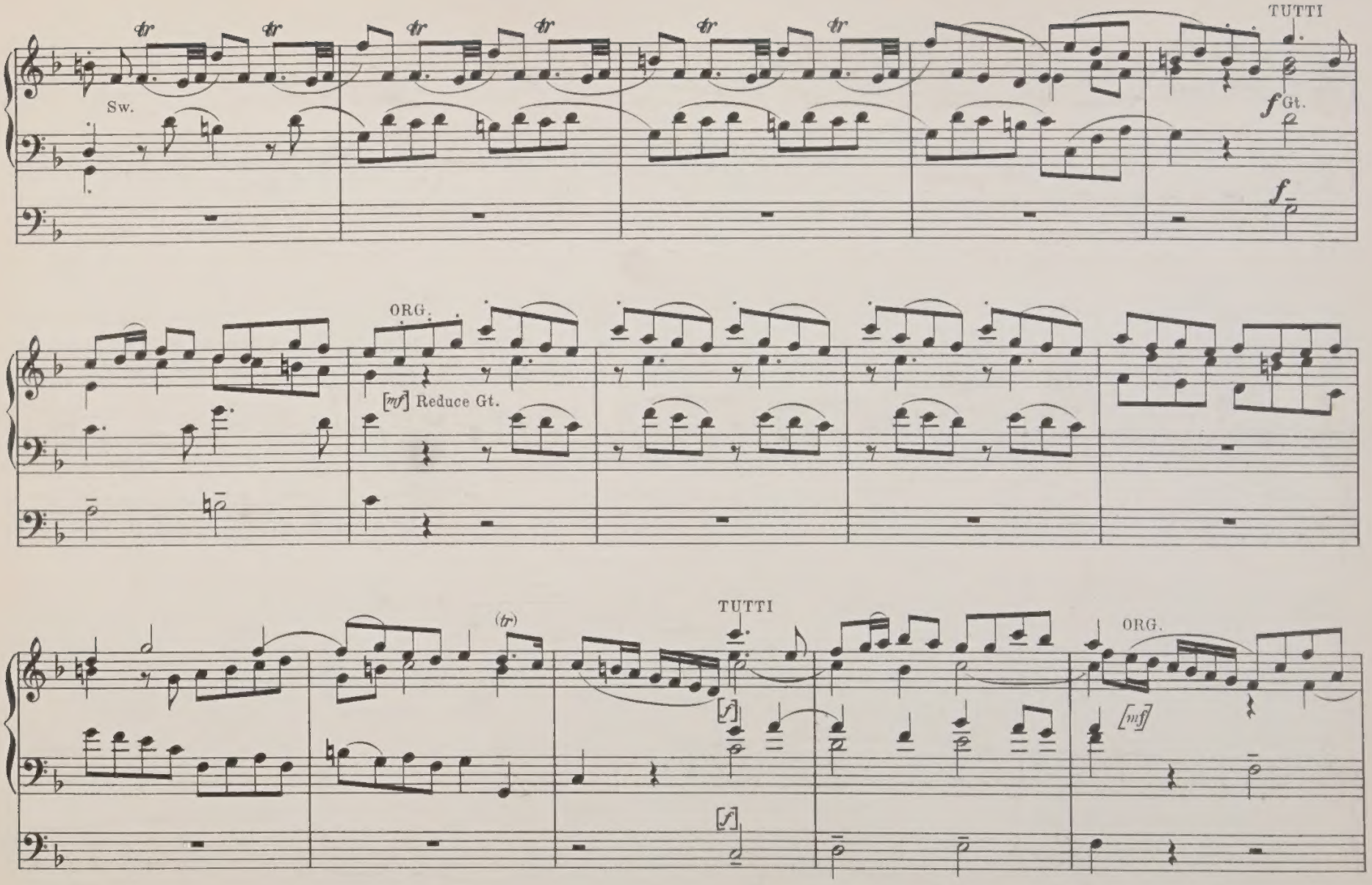

[cresc.]
[dim.]
ORCH.
ORG.
ORCH.
ORG.
ORCH.
[p] Ch.
Sw.
Ch.
Sw.
Ch.
[p]
tr
tr
tr
L. H.
Full Sw.
[cresc.]

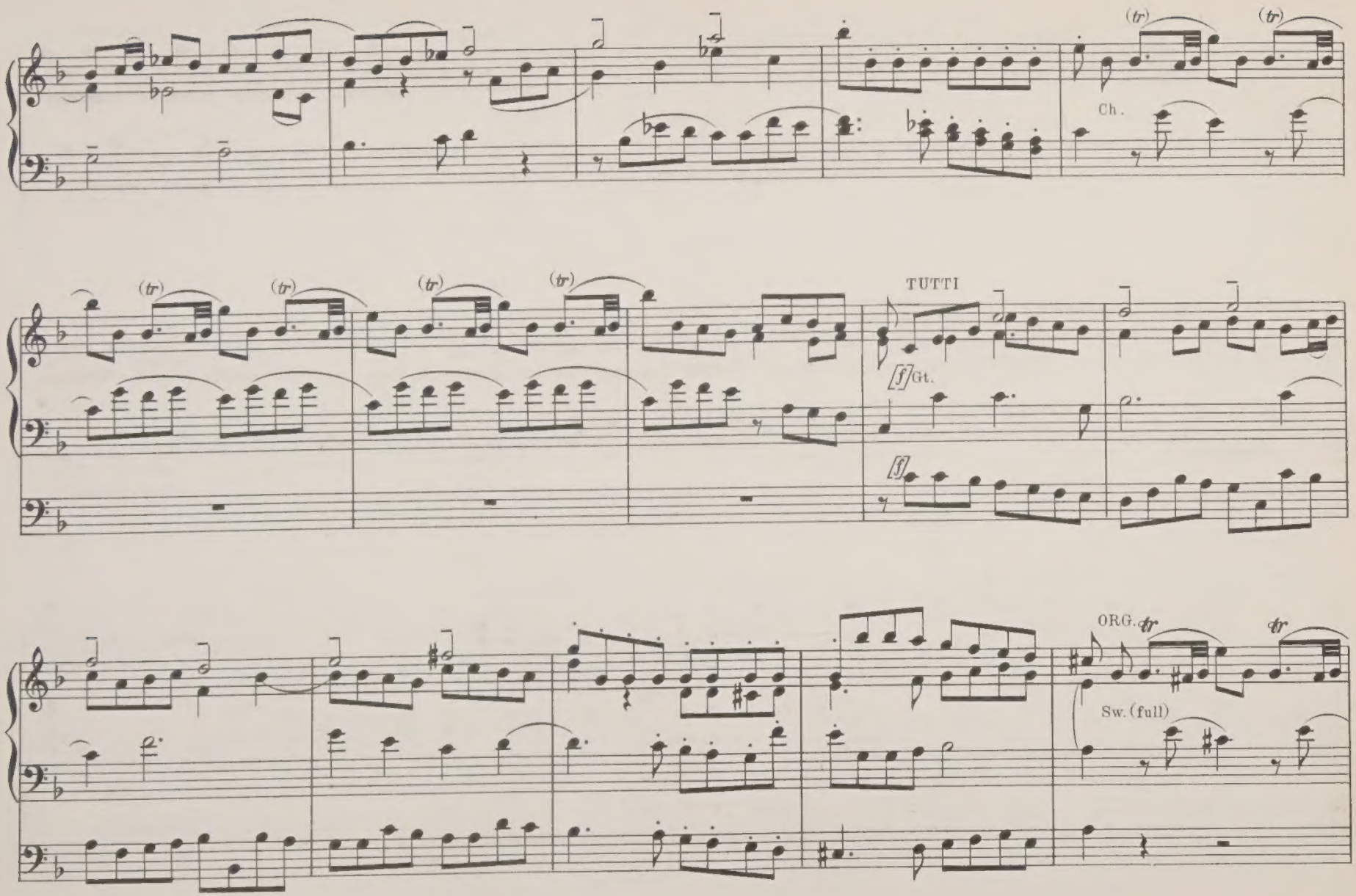

TUTTI
Gt. [non legato]
[f]
[non legato]
[f]
Gt. to Ped
(tr)
(tr)
(tr)
(tr)
ORCH.
[f] Sw.
ORG.
Ch. [mf]

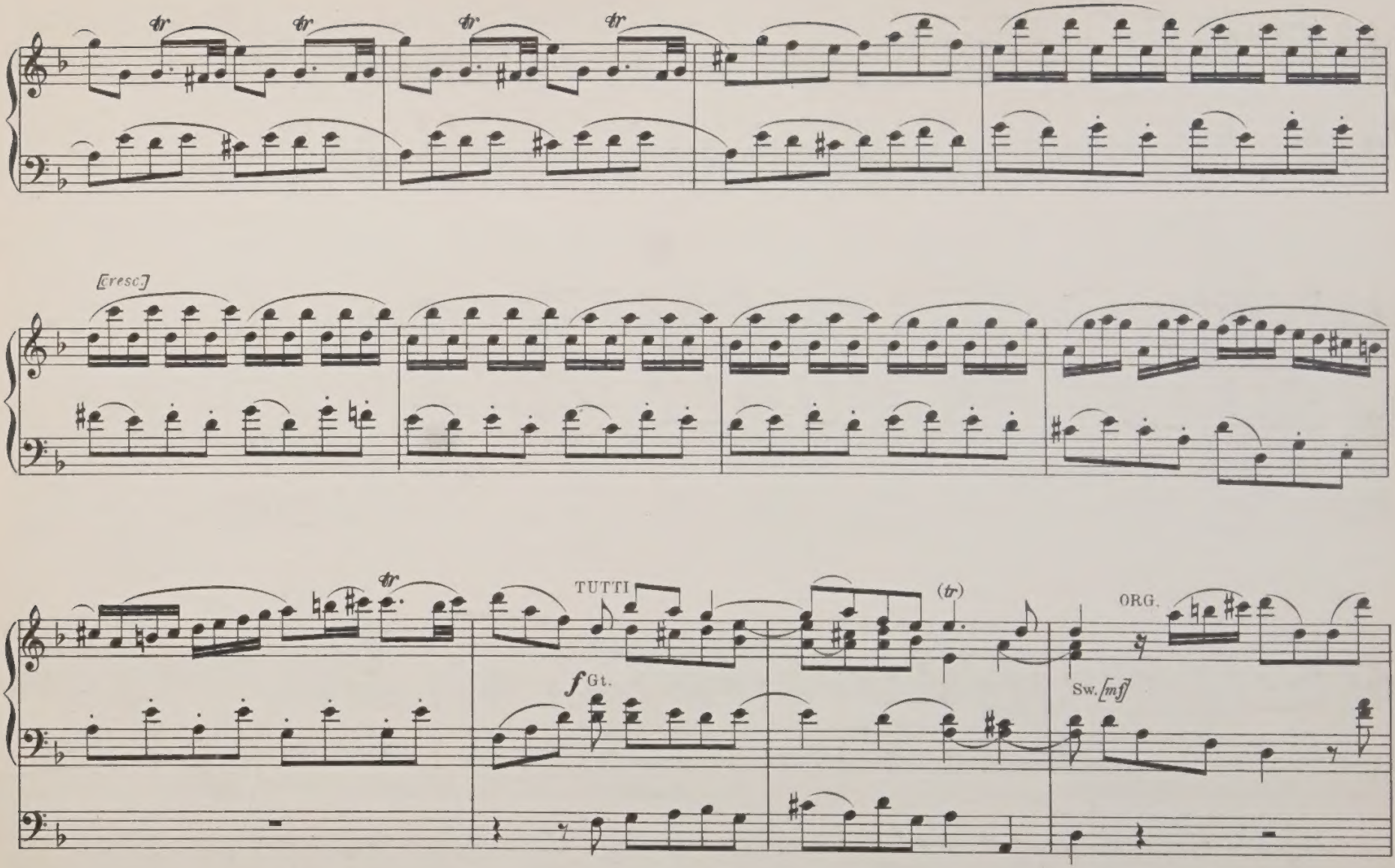

Sw.
Gt. [mf]
Ch.
[cresc.]
Sw. (full)
TUTTI.
[rit.]
(tr)
f
Gt.
f

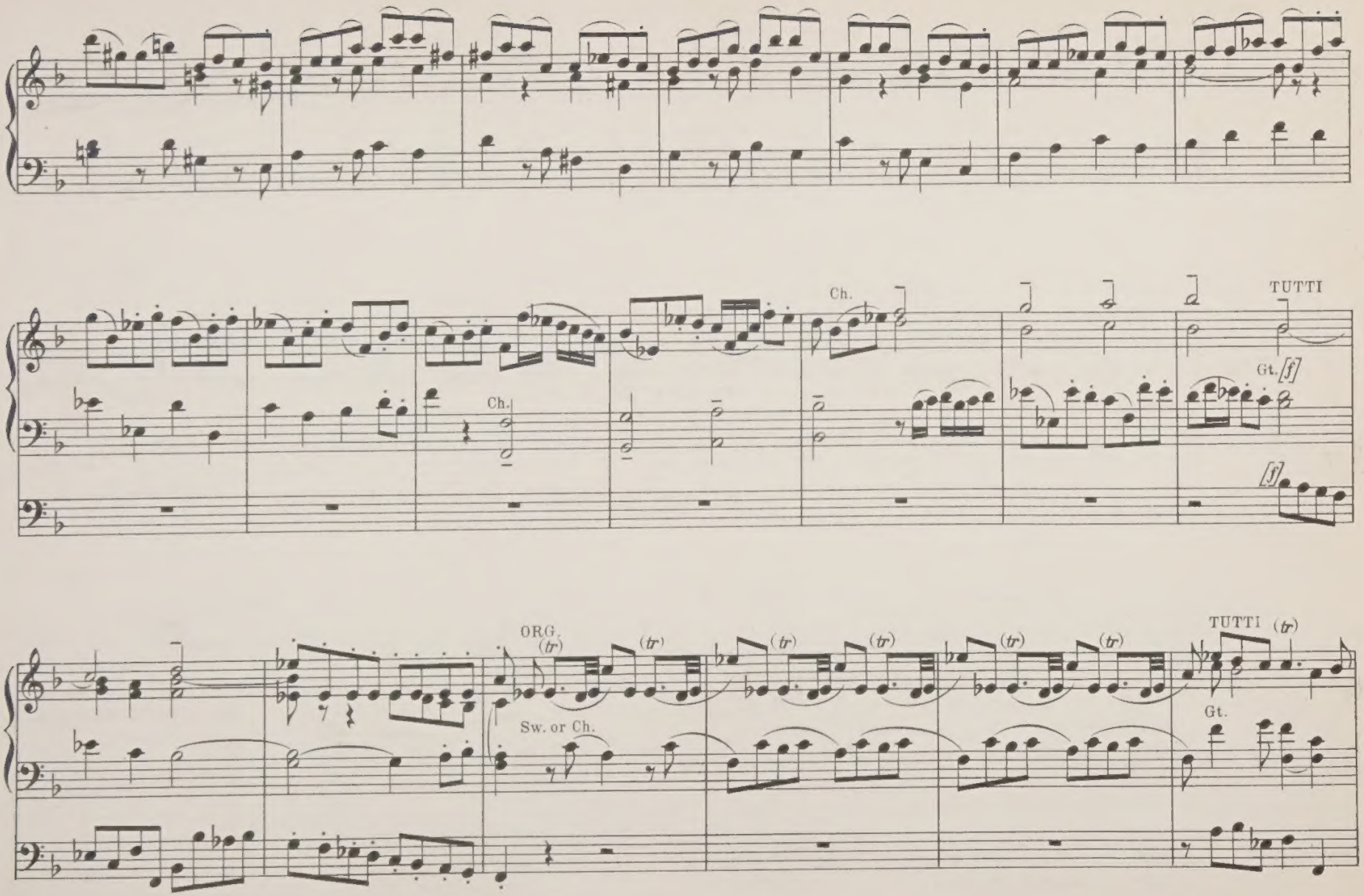

Adagio. (♪ = 60)
ORG. ad libitum
[p] Ch.
Gt. [p]
tr
(tr)
TUTTI.
[p] Sw.
[p]
Allegro. (♩ = 132)
TUTTI.
[f] Gt.

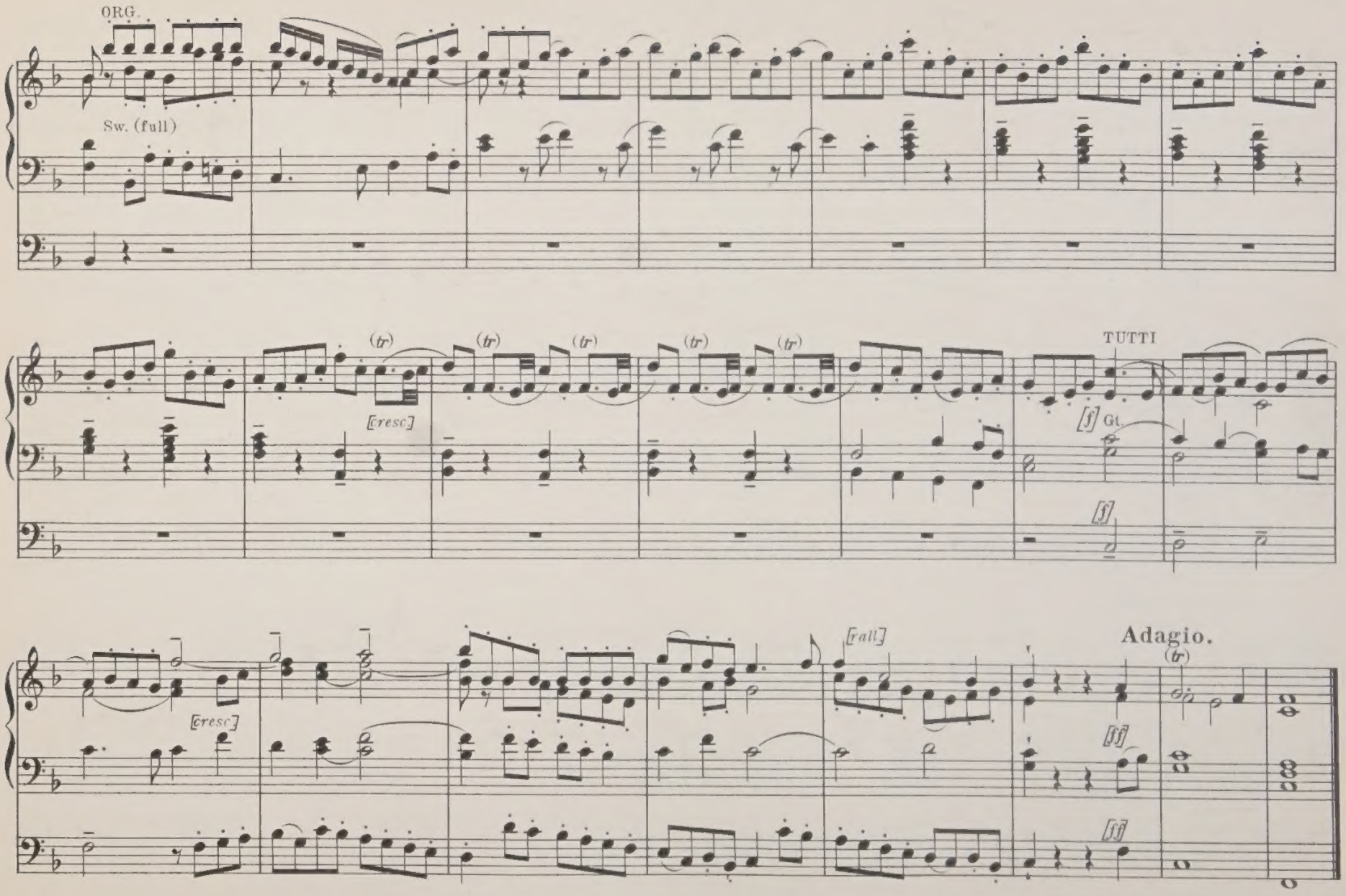

f
ORG.
mf
Ch.


TUTTI
Sw.
f Gt.
f
ORG.
[mf] Reduce Gt.
TUTTI
(tr)
[f]
[f]
ORG.
[mf]


(tr)
(tr)
Ch.
(tr)
(tr)
(tr)
(tr)
TUTTI
[f] Gt.
[f]
ORG.
tr
tr
Sw. (full)

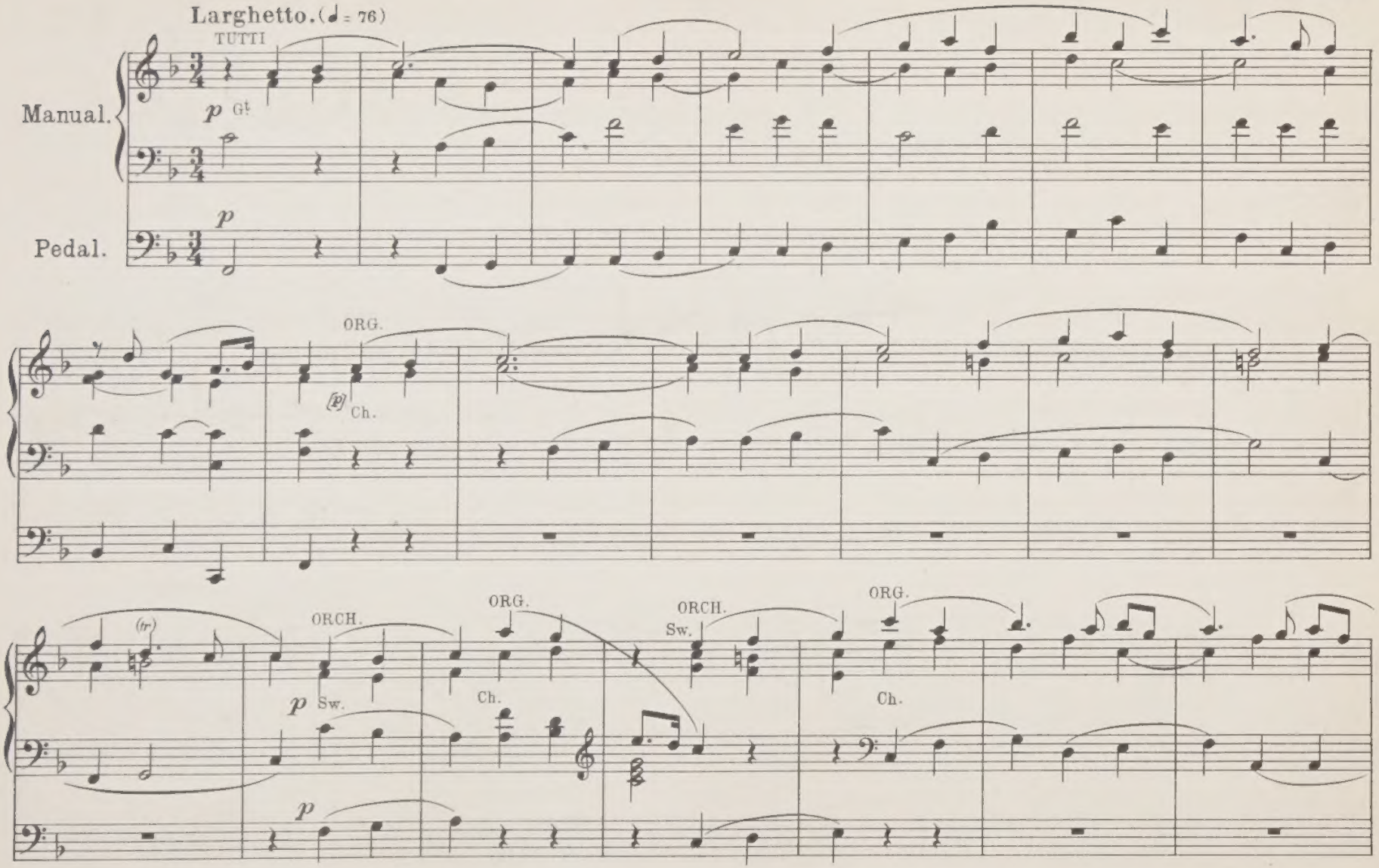

[cresc]
TUTTI
f Gt.
(tr)
ORG.
Sw. [mf]

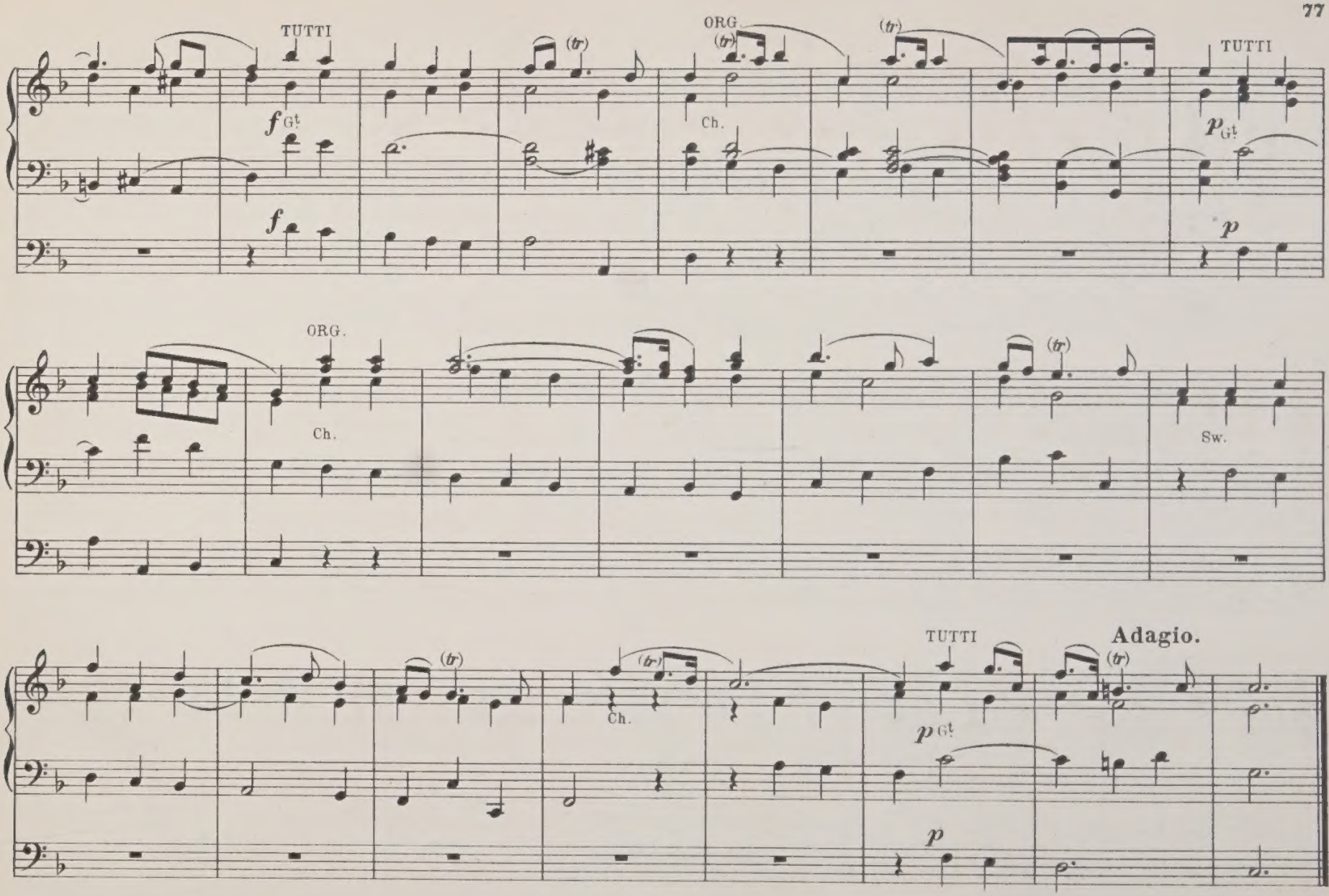

Ch.
TUTTI
Ch.
Gt.
[f]
[f]
ORG.
(tr)
(tr)
(tr)
(tr)
(tr)
(tr)
(tr)
TUTTI
(tr)
Sw. or Ch.
Gt.

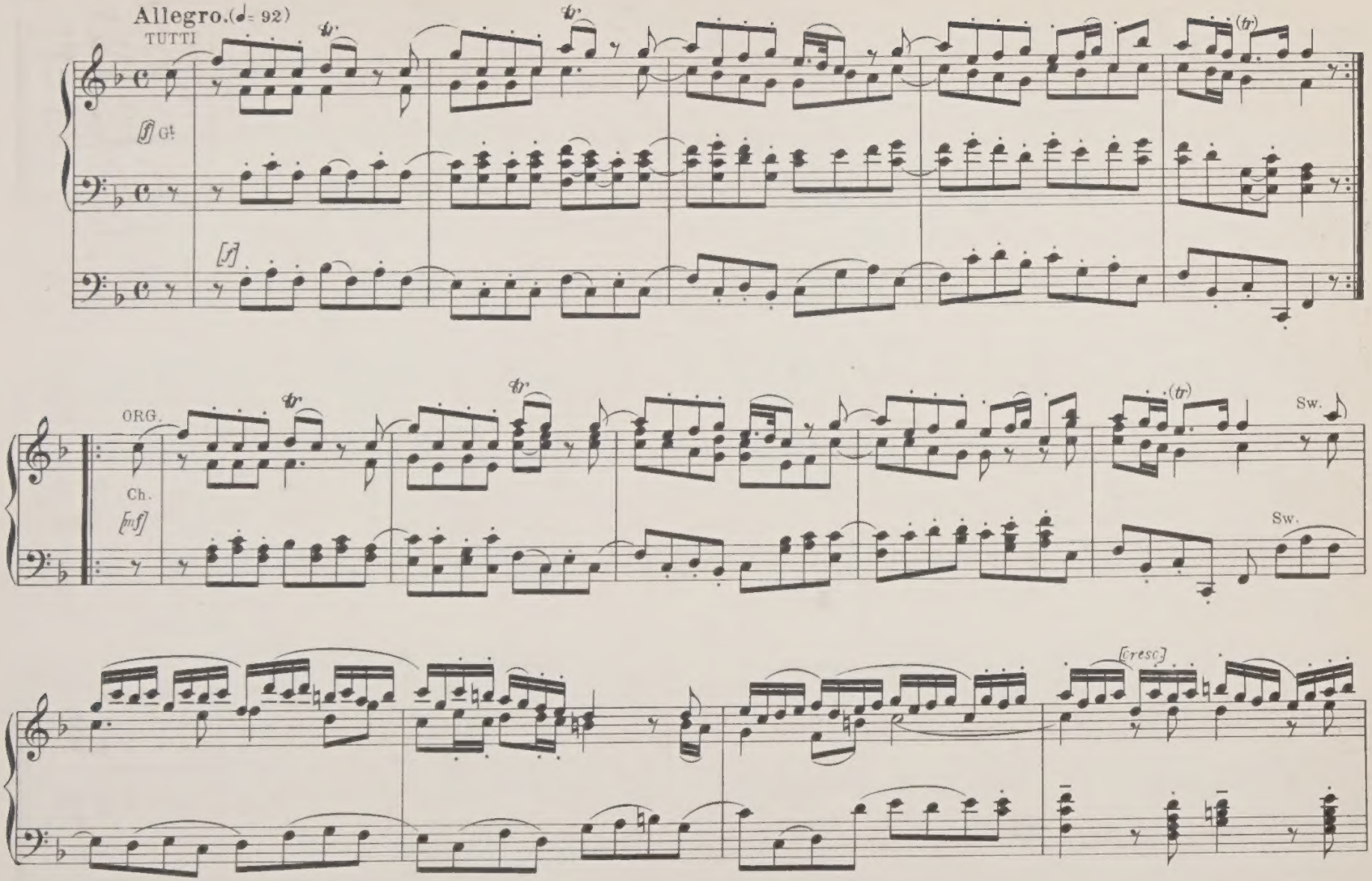

ORG.
Sw. (full)
(tr)
(tr)
(tr)
(tr)
(tr)
[cresc]
TUTTI
[f] Gt.
[f]
[cresc]
[rall]
Adagio.
(tr)
[ff]
[ff]

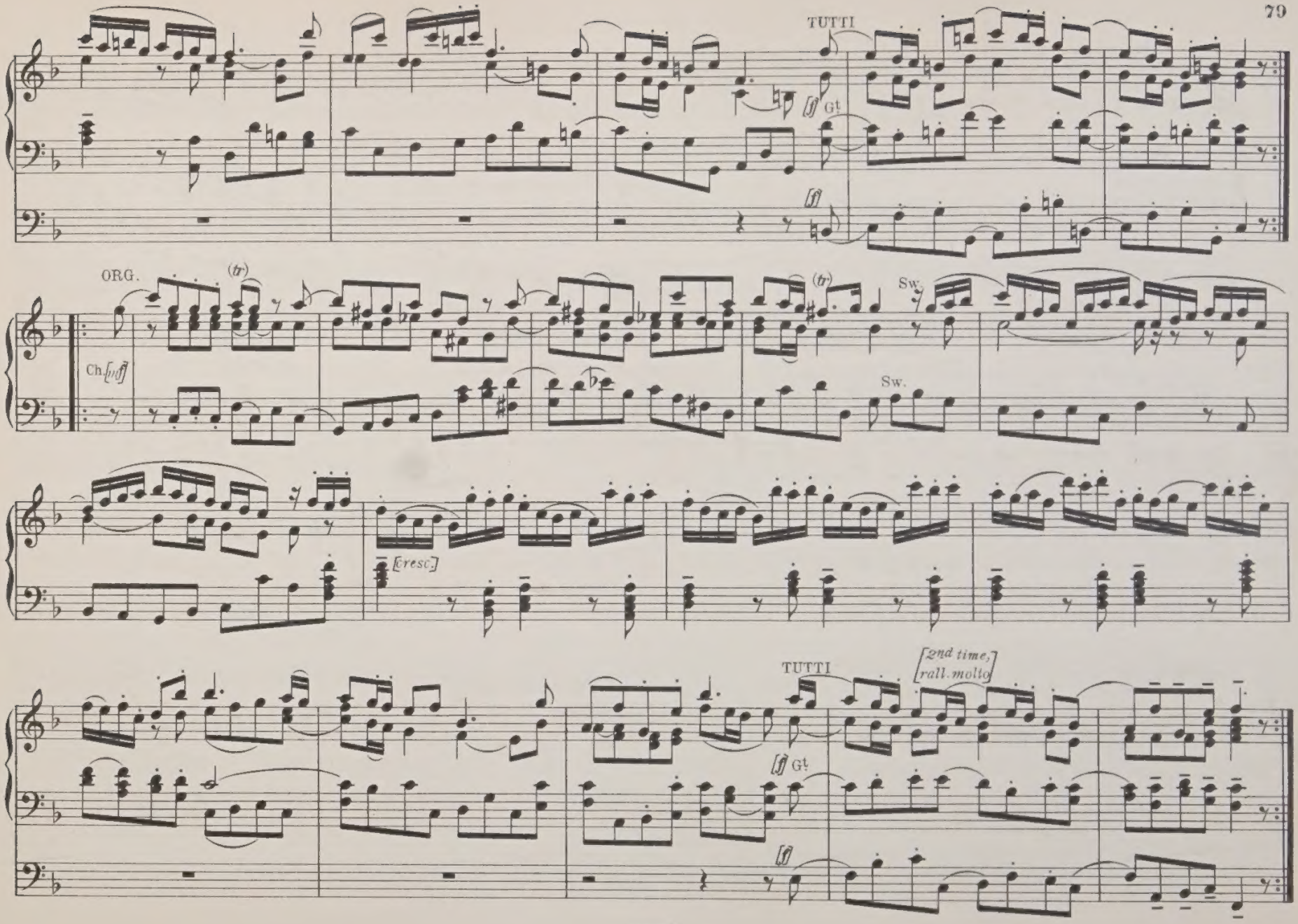
Concerto V.

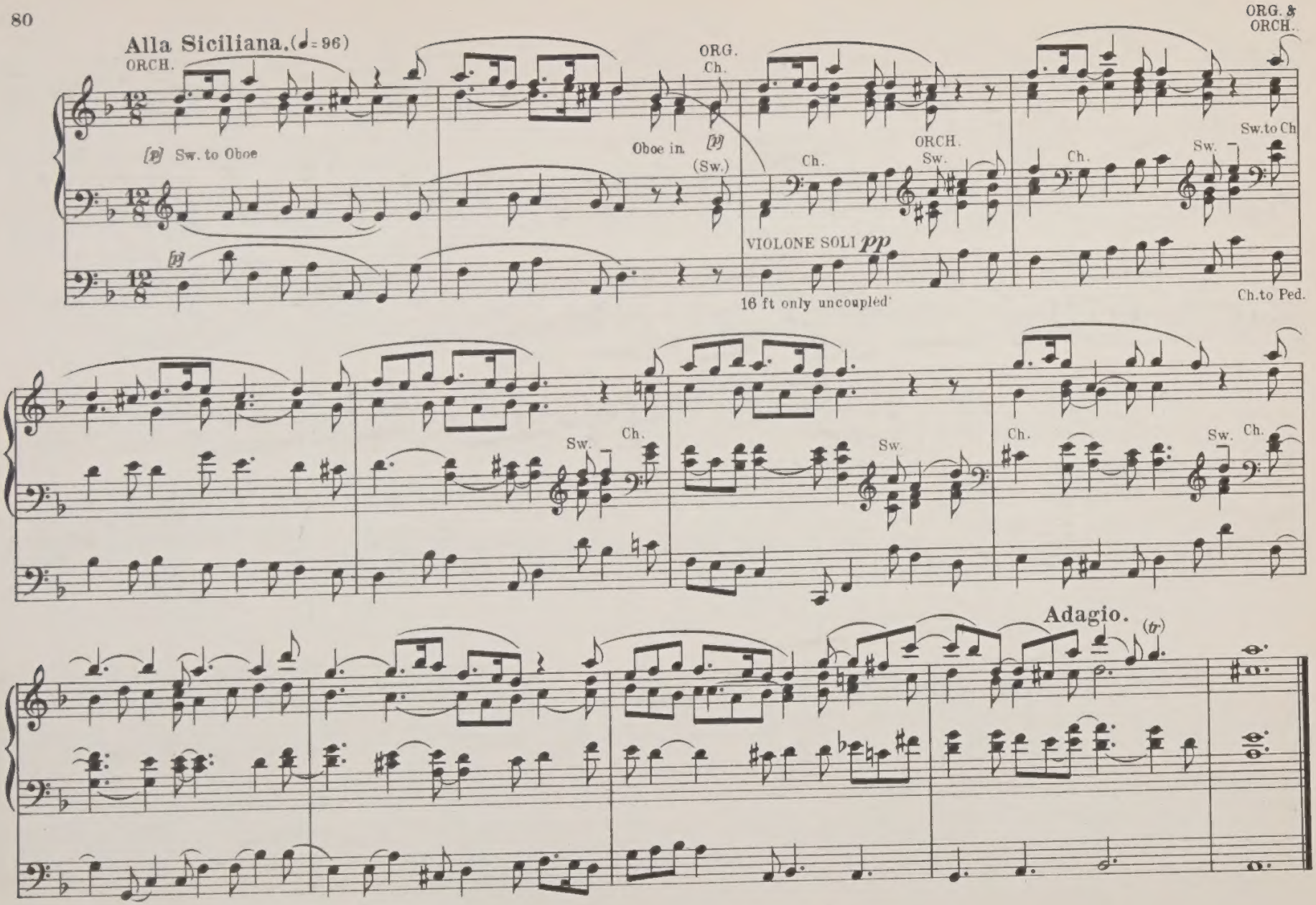
G. F. Handel.

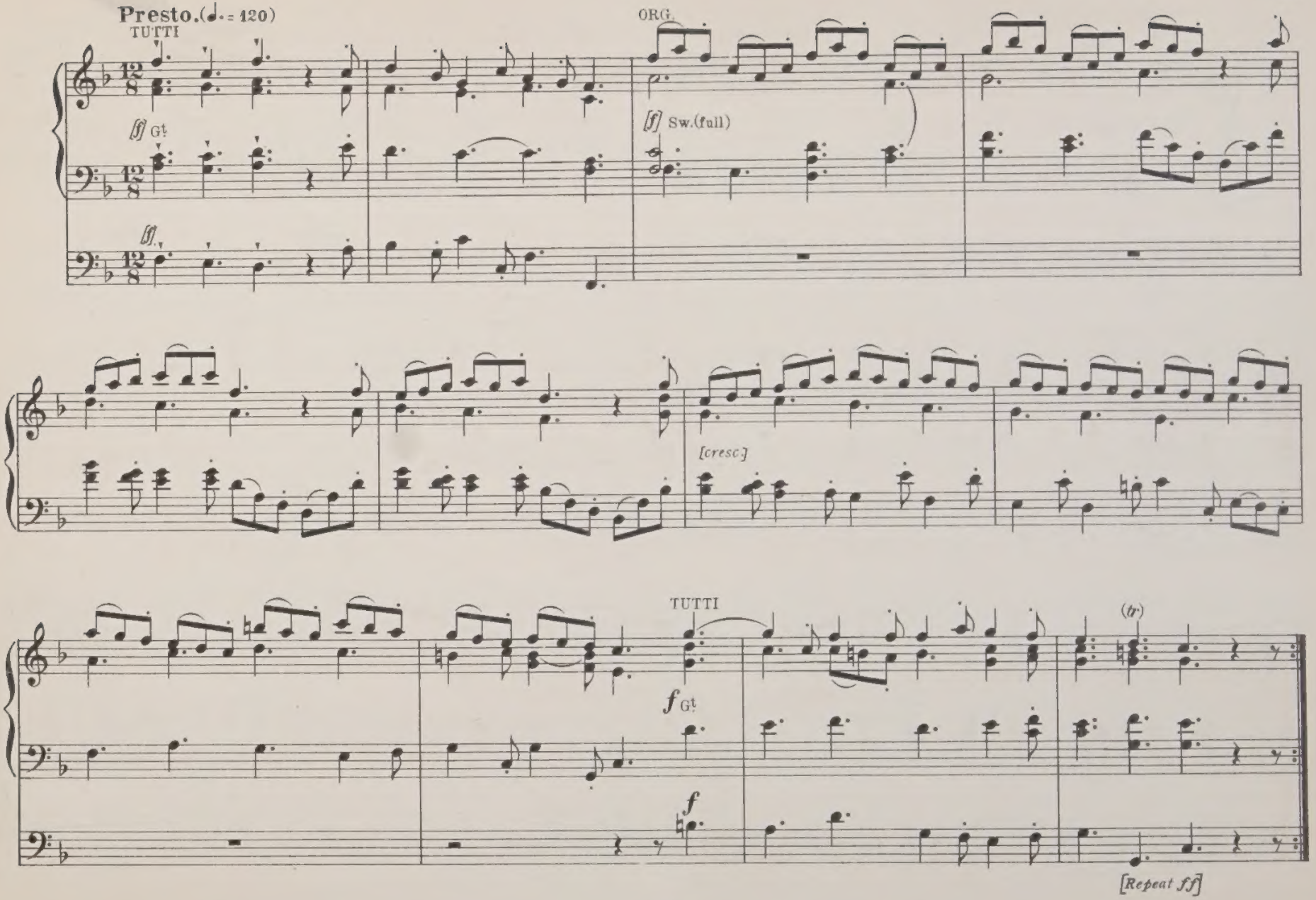


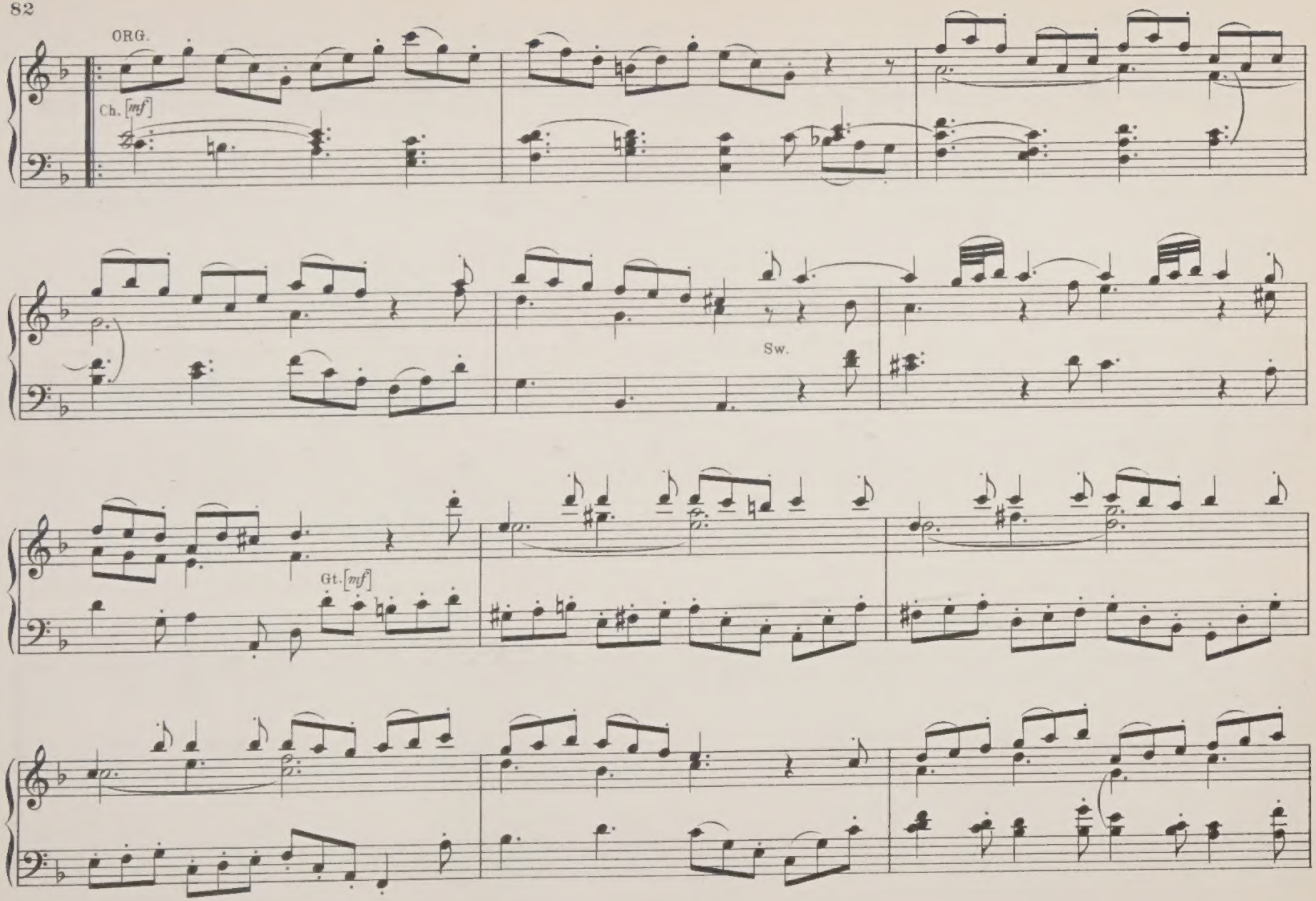

TUTTI
f Gt.
f
ORG.
Ch.
TUTTI
p Gt.
p
ORG.
Ch.
Sw.
TUTTI
Adagio.
Ch.
p Gt.
p

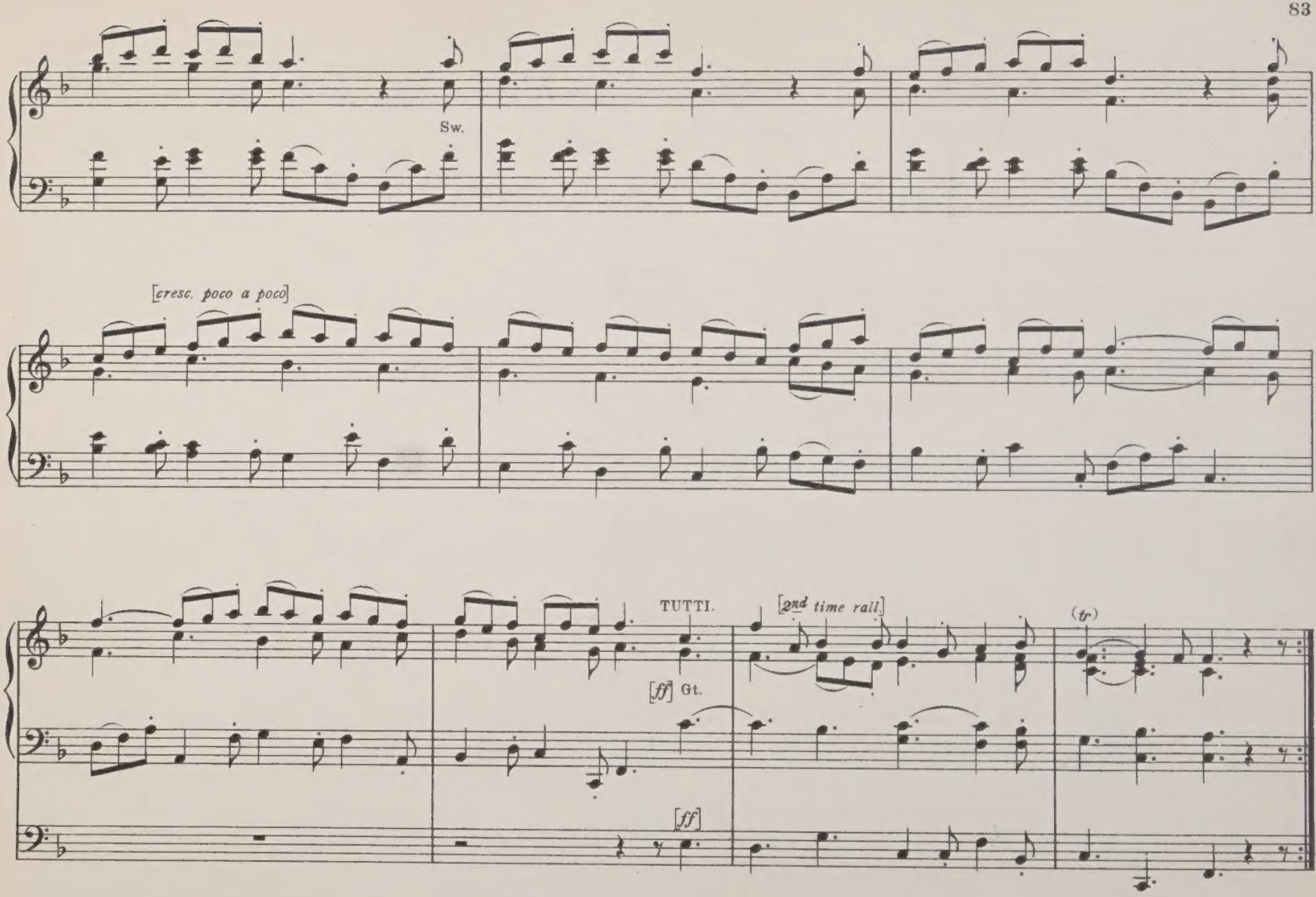

Allegro. (♩= 92)
TUTTI
tr
(tr)
[f] Gt.
[f]
ORG.
Ch.
[mf]
Sw.
Sw.
[cresc.]


TUTTI
[ff] Gt.
[f]
ORG.
(tr)
Ch. [pf]
Sw.
[cresc.]
TUTTI
[2nd time, rall. molto]
[ff] Gt.
[f]


Alla Siciliana. (♩= 96)
ORCH.
[p] Sw. to Oboe
Oboe in
[p]
(Sw.)
ORG.
Ch.
ORCH.
Sw.
Ch.
VIOLONE SOLI pp
16 ft only uncoupled
ORG. & ORCH.
Sw. to Ch
Ch. to Ped.
Sw.
Ch.
Adagio.
(tr)

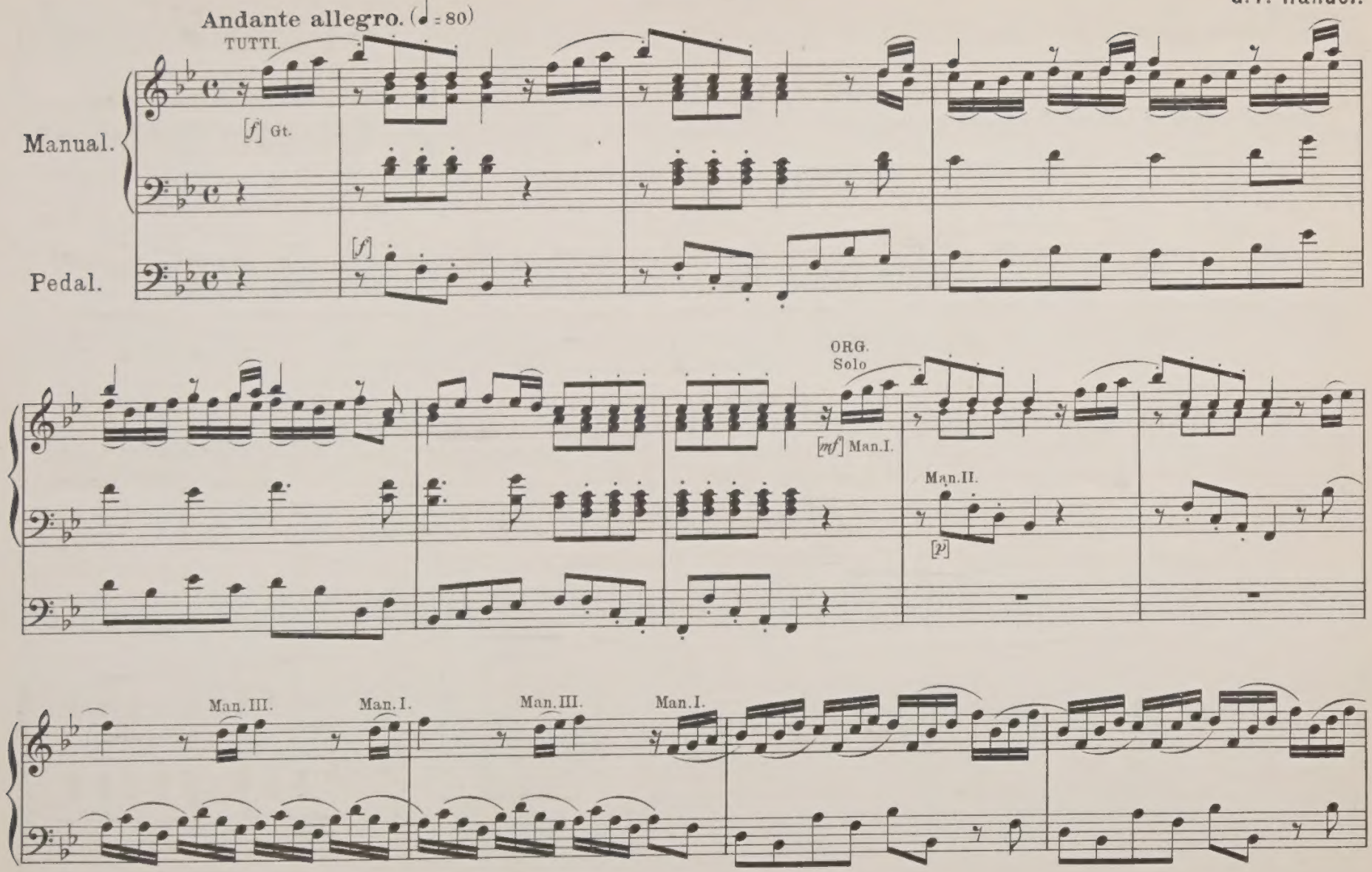

Presto.(♩.= 120)
TUTTI
ORG.
[ff] Gt
[f] Sw.(full)
[cresc.]
TUTTI
(tr)
f Gt
f
[Repeat ff]

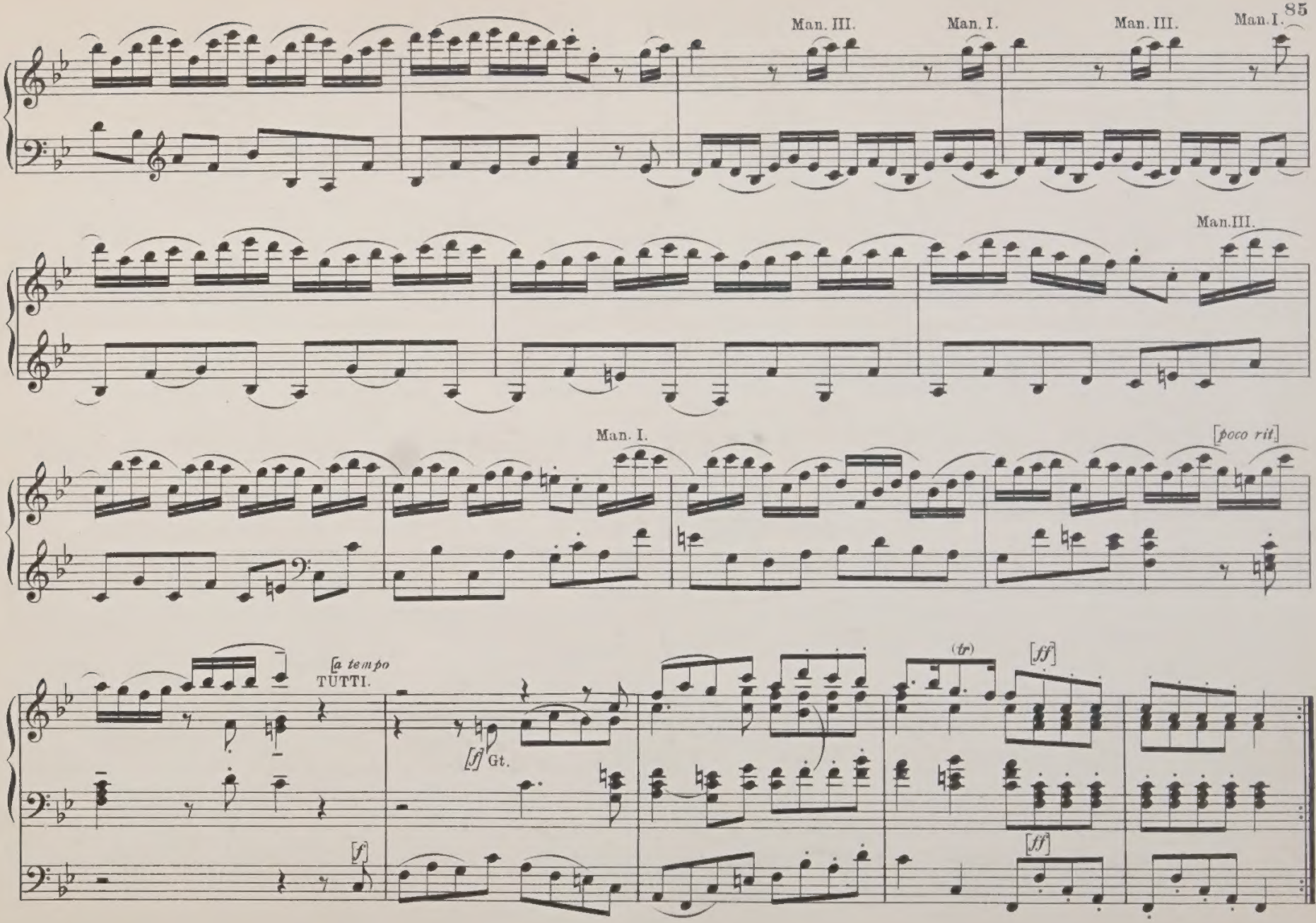

ORG.
Ch. [mf]
Sw.
Gt. [mf]

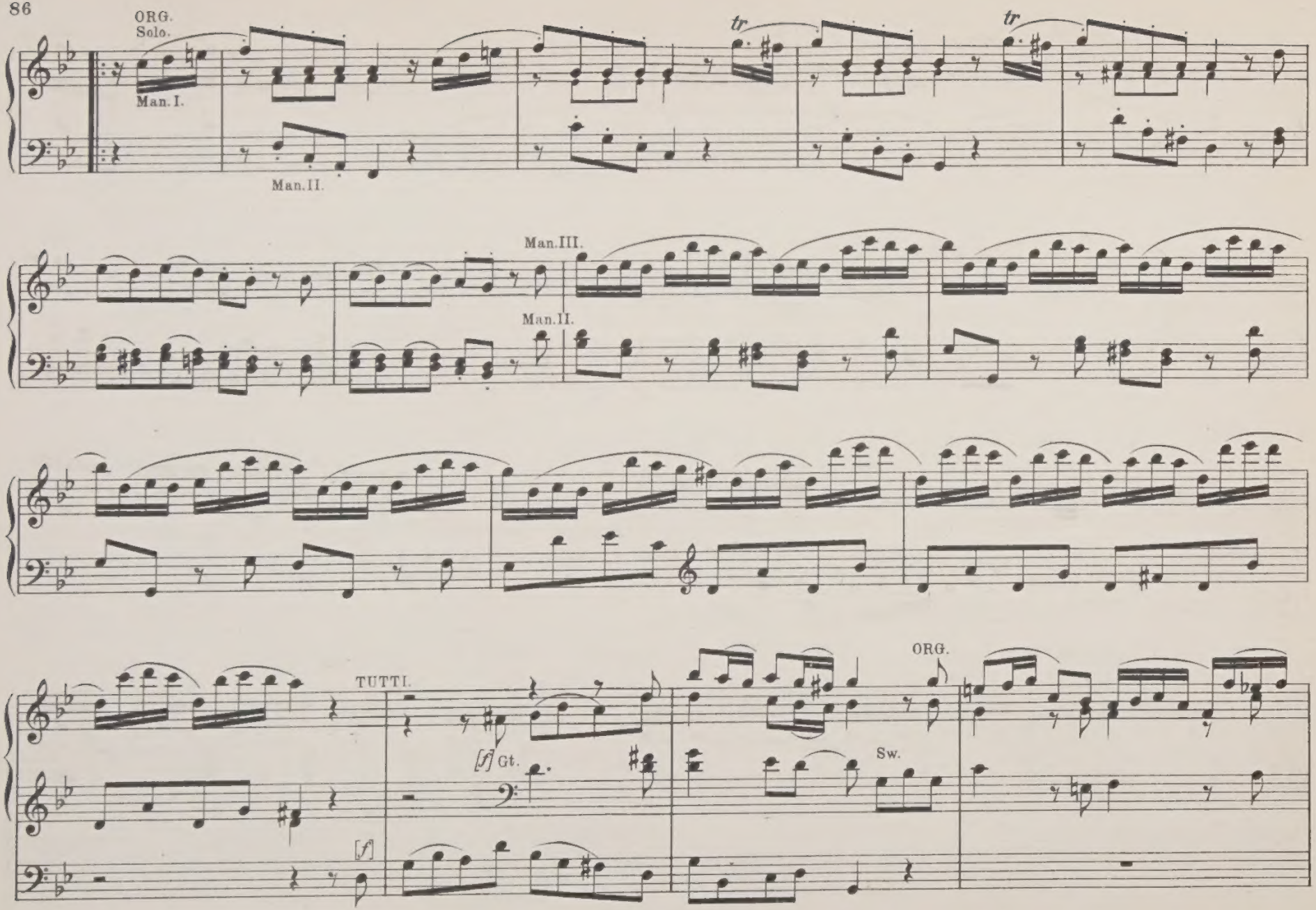

Sw.
[cresc. poco a poco]
TUTTI.
[2nd time rall.]
(tr)
[ff] Gt.
[ff]

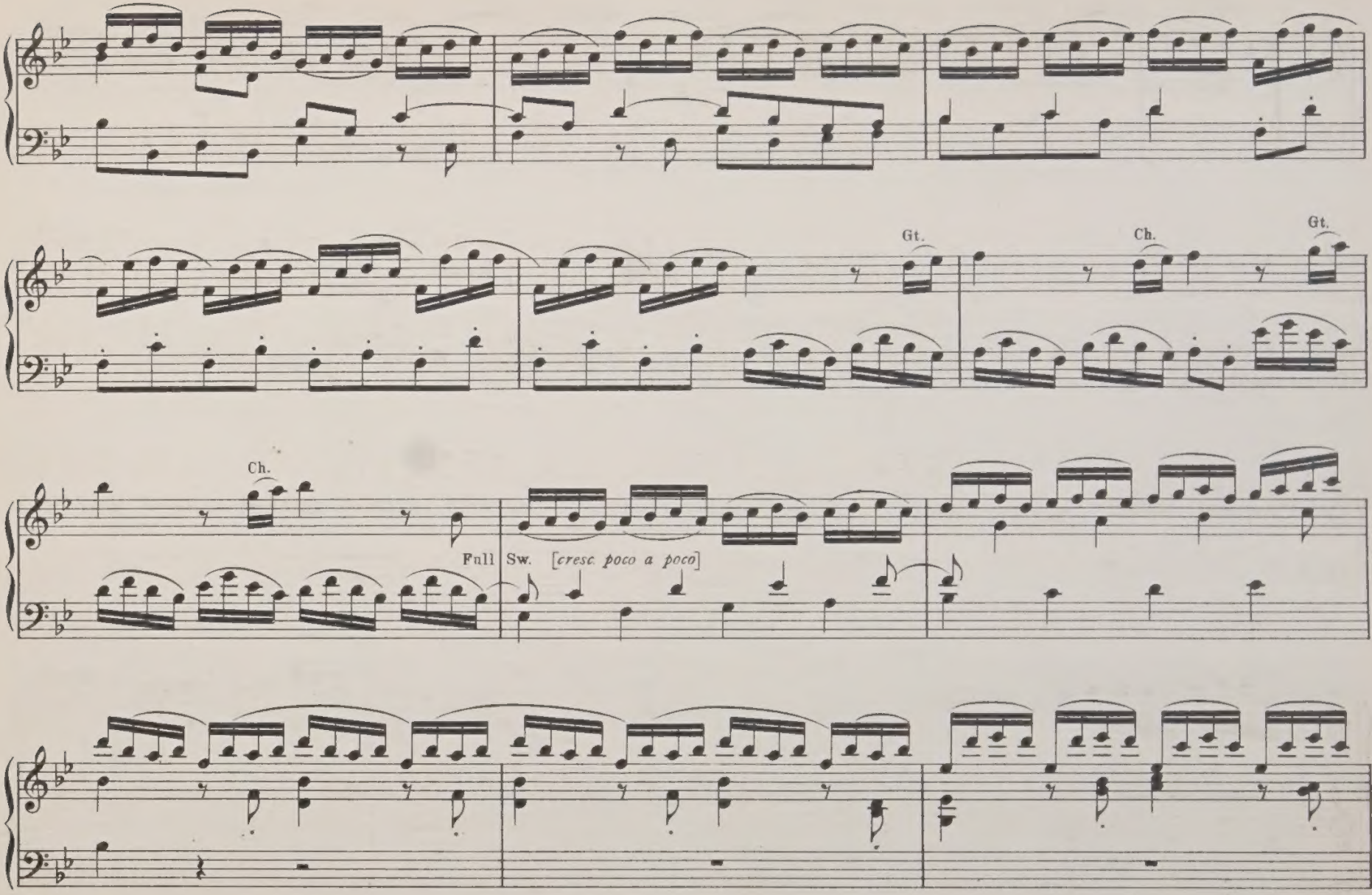
Concerto VI.

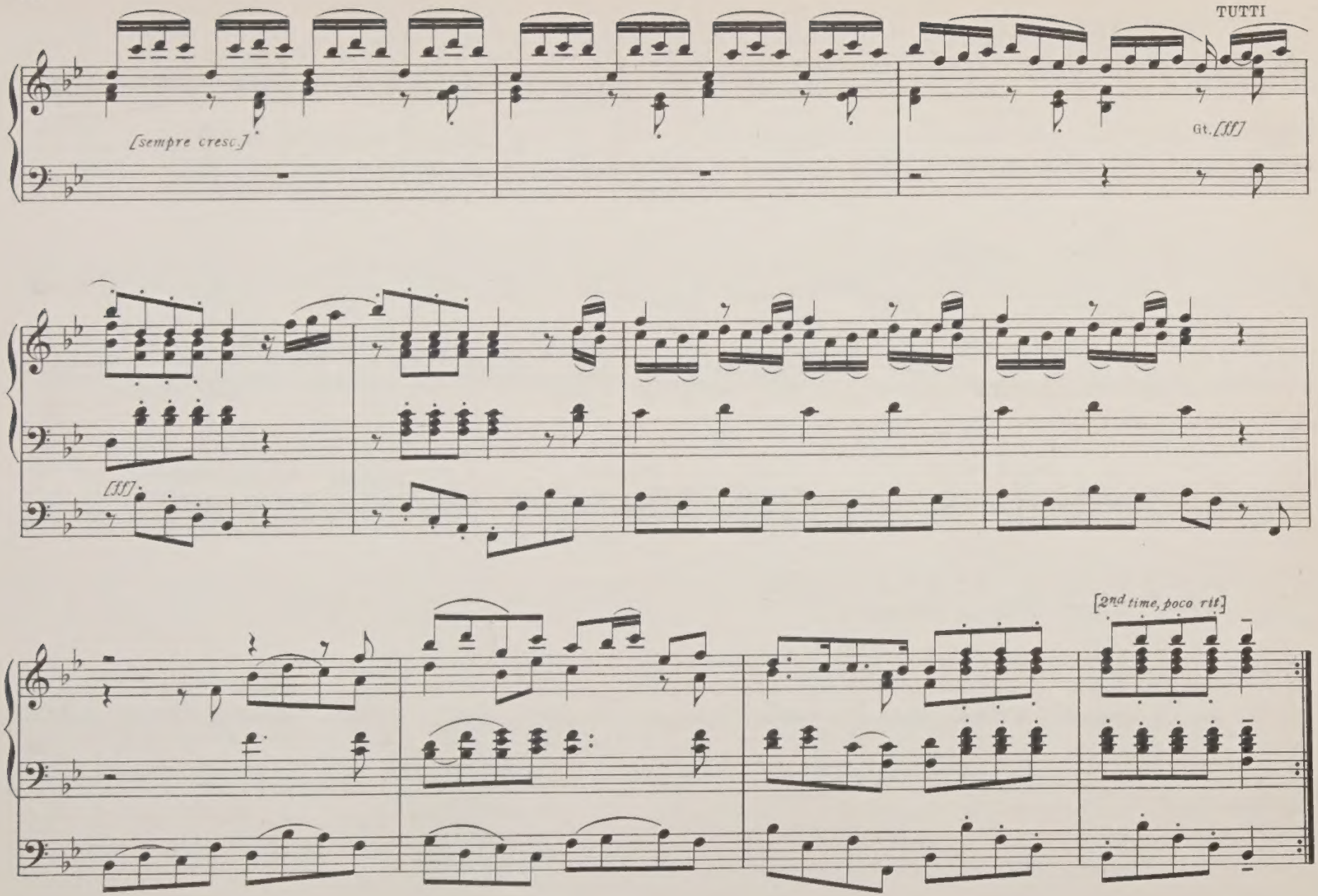
G. F. Handel.

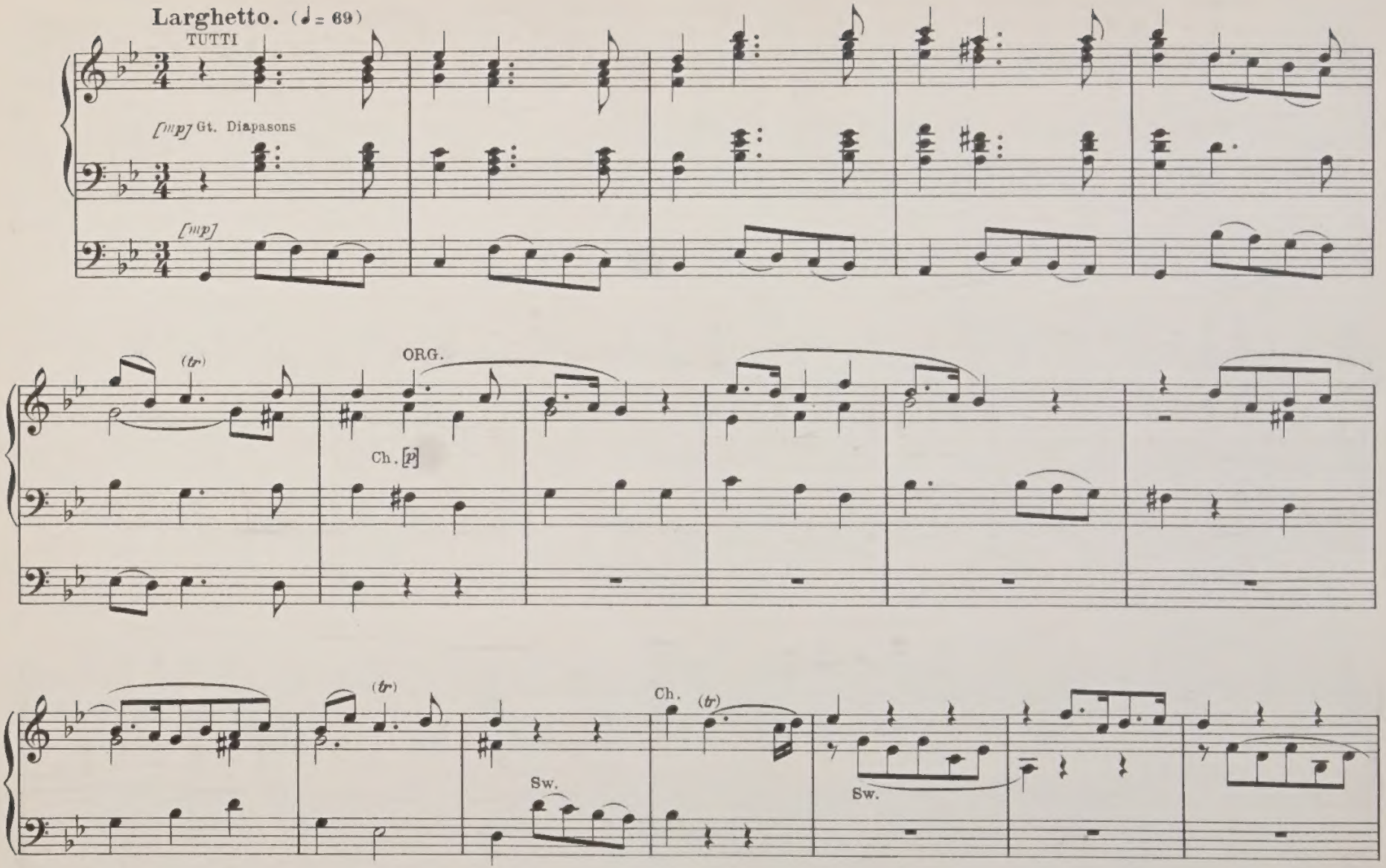


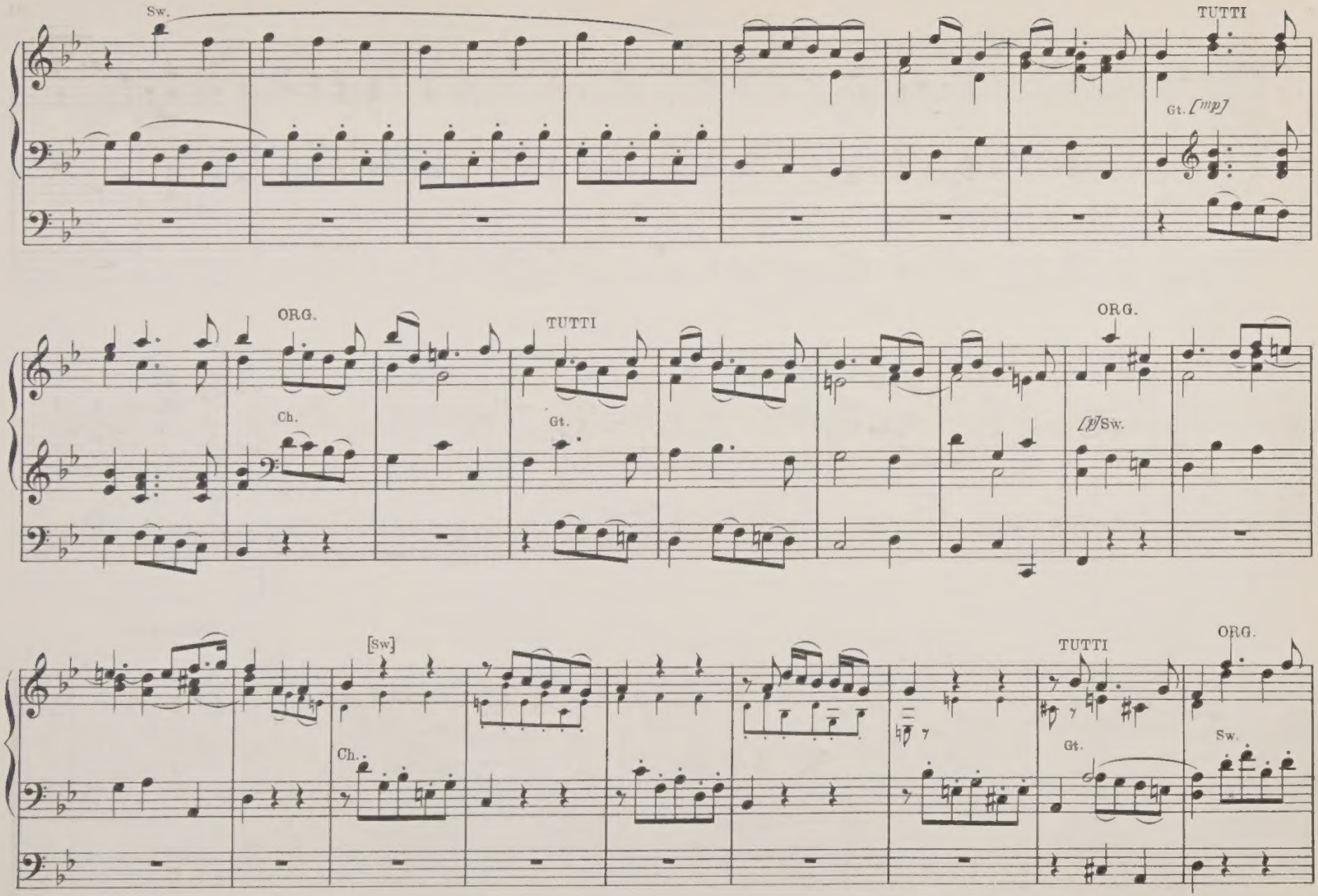

Man. III.
Man. I.
Man. III.
Man. I.
Man. III.
Man. I.
[poco rit.]
[a tempo
TUTTI.
[f]
[f] Gt.
(tr)
[ff]
[ff]

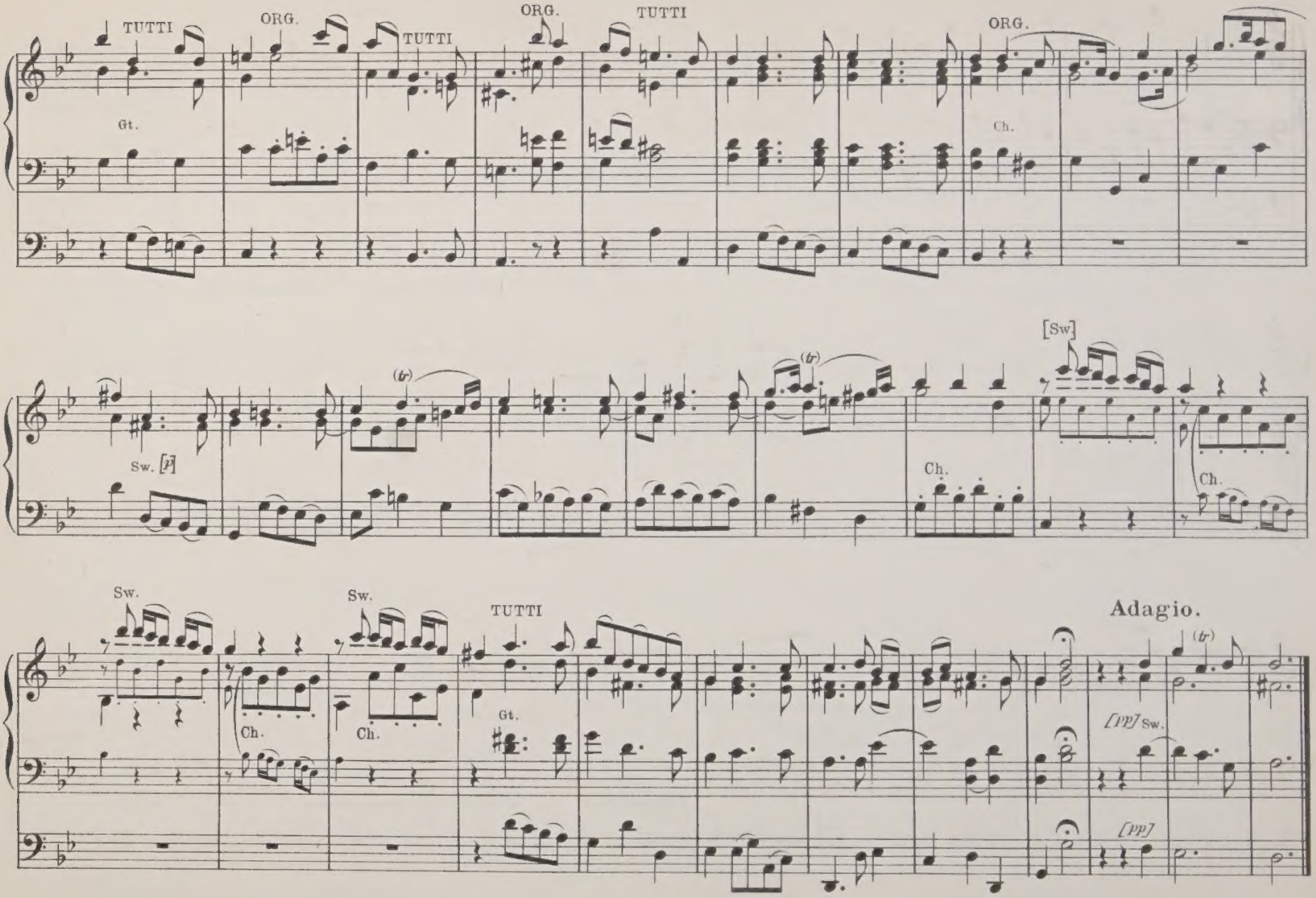

ORG.
Solo.
Man. I.
Man. II.
tr
tr
Man. III.
Man. II.
TUTTI.
[f]
[f] Gt.
ORG.
Sw.

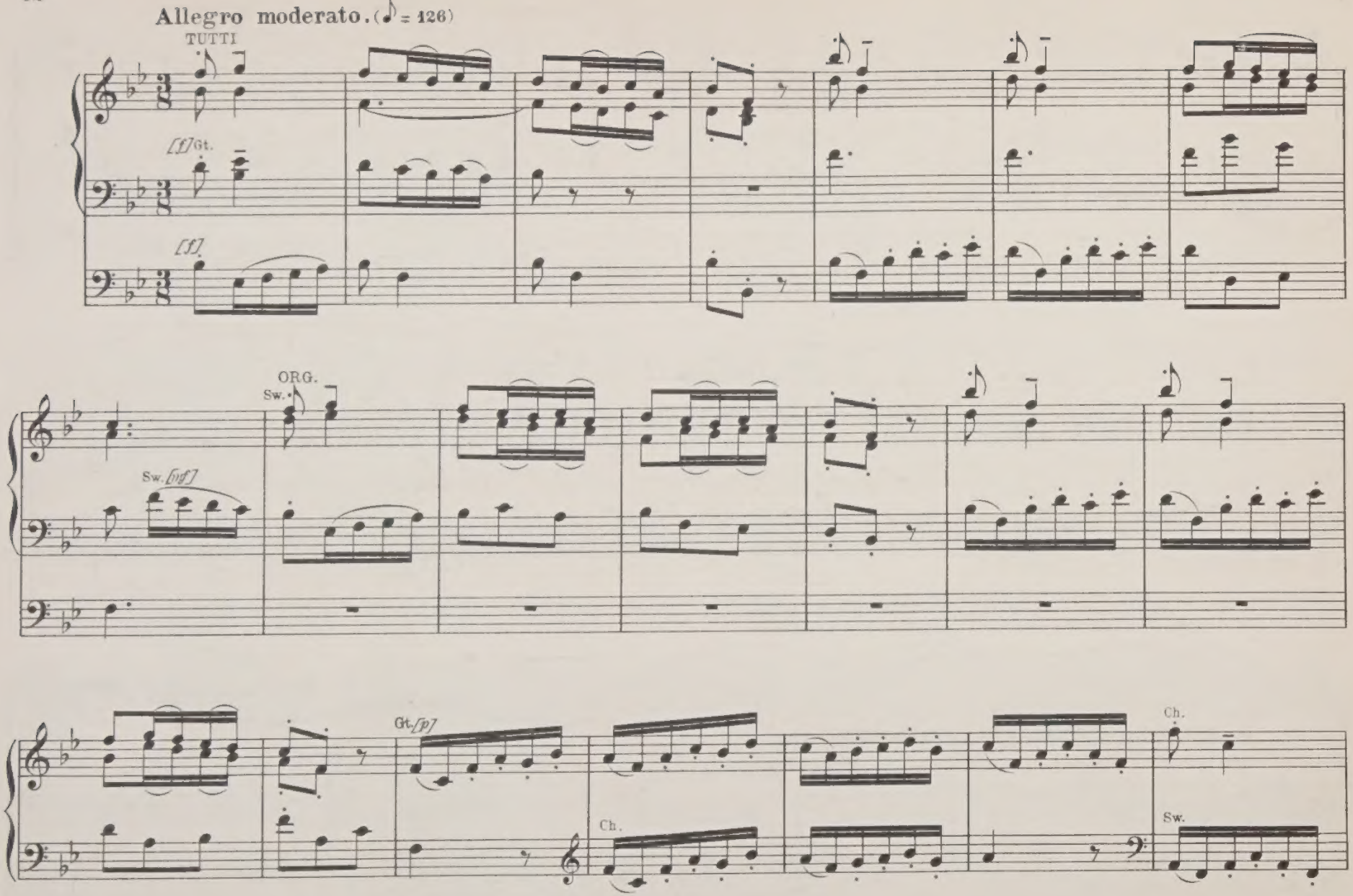

Gt.
Ch.
Gt.
Ch.
Full Sw. [cresc. poco a poco]

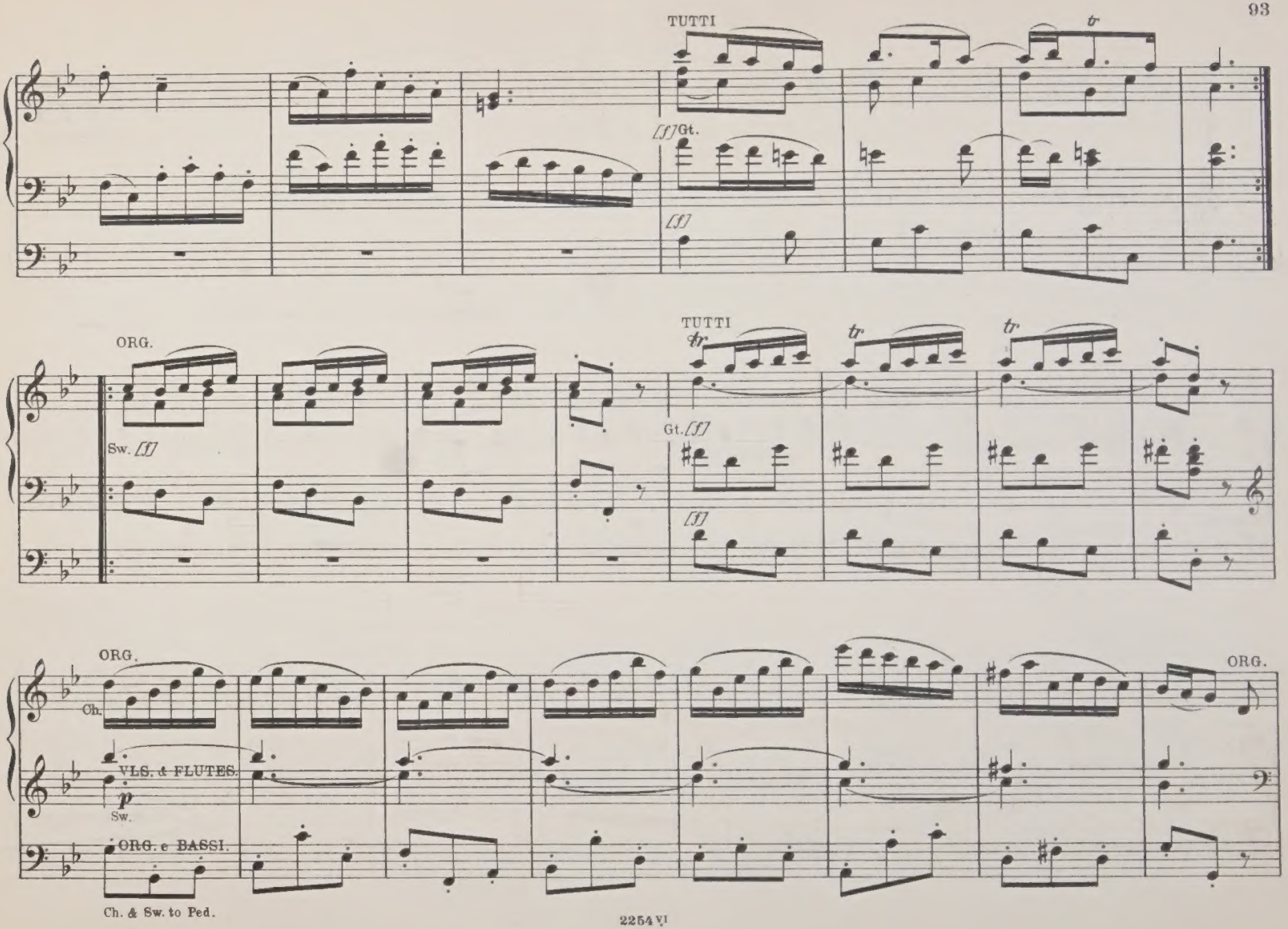

TUTTI
[sempre cresc.]
Gt. [fff]
[ff]
[2nd time, poco rit.]

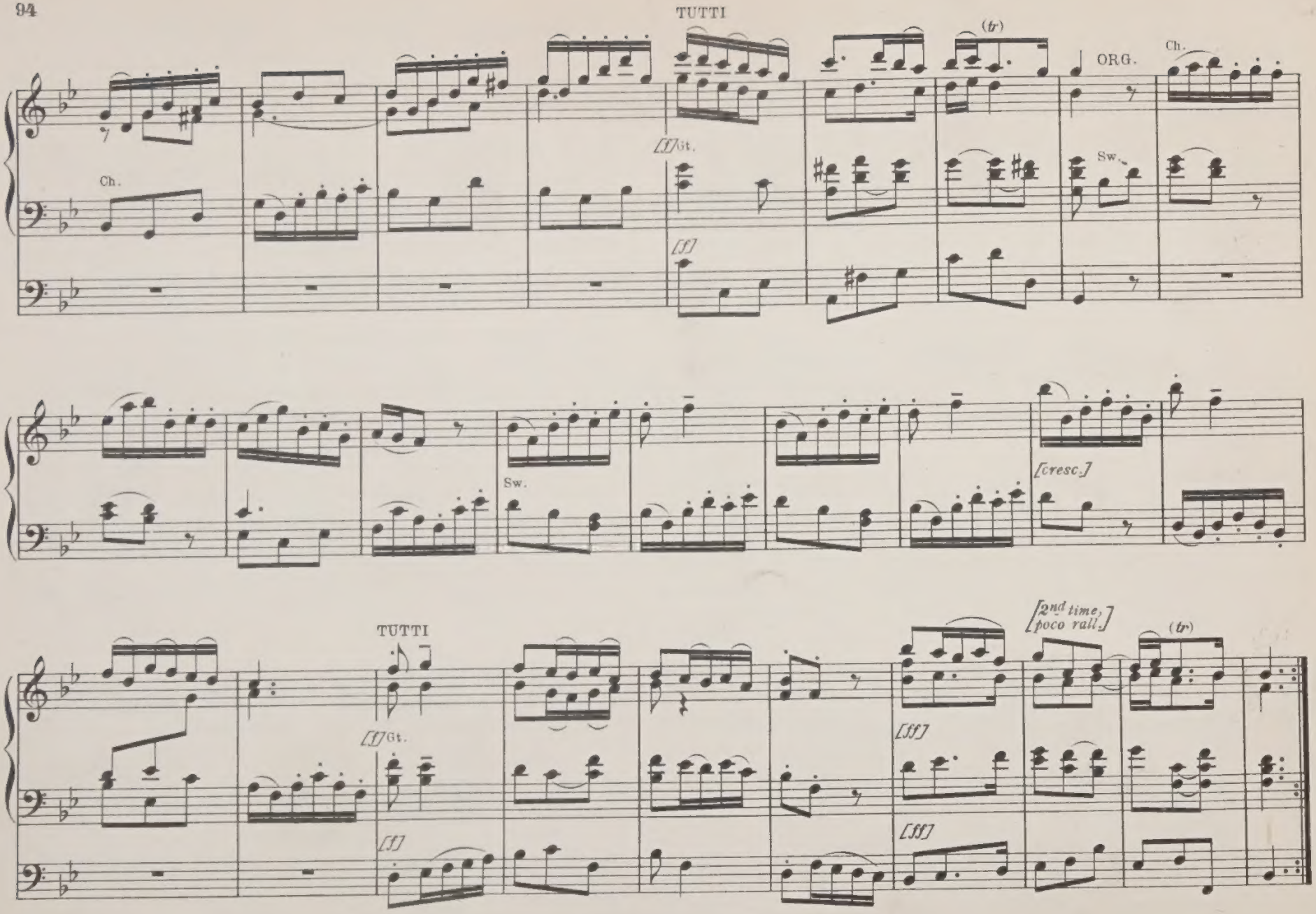

Larghetto. (♩= 69)
TUTTI
[mp] Gt. Diapasons
[mp]
(tr)
ORG.
Ch. [p]
(tr)
Sw.
Ch.
(tr)
Sw.


Sw.
TUTTI
Gt. [mp]
ORG.
Ch.
TUTTI
Gt.
ORG.
[p] Sw.
[Sw]
Ch.
TUTTI
Gt.
ORG.
Sw.


TUTTI
ORG.
TUTTI
ORG.
TUTTI
ORG.
Gt.
Ch.
Sw. [p]
(tr)
(tr)
[Sw]
Ch.
Ch.
Sw.
Sw.
TUTTI
Adagio.
Ch.
Ch.
Gt.
(tr)
[pp] Sw.
[pp]


Allegro moderato. (♪ = 126)
TUTTI
[f] Gt.
[f]
ORG.
Sw.
Sw. [inf]
Gt. [p]
Ch.
Ch.
Sw.


TUTTI
[f] Gt.
[f]
ORG.
Sw. [f]
TUTTI
tr
tr
tr
Gt. [f]
[f]
ORG.
Ch.
VLS. & FLUTES.
p
Sw.
ORG. & BASSI.
ORG.
Ch. & Sw. to Ped.


TUTTI
(tr)
ORG.
Ch.
[f] Gt.
Ch.
Sw.
[f]
Sw.
[cresc.]
TUTTI
[2nd time, poco rall.]
(tr)
[f] Gt.
[ff]
[f]
[ff]

DATE DUE SLIP

APR 3 0 1987	
AUG 3 1 1987	
DEC 3 1 1988	
NOV 3 0 1993	

F. 255

M 13 H23 OP-4 1908
HANDEL, GEORGE FRIDERIC
1685-1759
HANDEL S SIX ORGAN CONCERTOS
39776218 MUSIC

000020486593

M 13 H23 op.4 1908
Handel, George Frideric, 1685-1759.
Handel's six organ concertos.
39776218 MUSIC

Date Due	Name Address
APR 30 1987	P.F. Rice
AUG 31 1987	RENEWED
DEC 31 1988	

M 13 H23 op.4 1908
Handel, George Frideric, 1685-1759.
Handel's six organ concertos.
39776218 MUSIC